

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY



Eddie Cantor, with the "Ziegfeld Follies," says:  
 "'Johnny's In Town' is the biggest hit I ever sang"

# Johnny's In Town

You can't go  
 wrong with  
 any 'Feist'  
 Song



Read the  
 Lyric,  
 Then  
 You'll  
 Know  
 Why.

Down in our alley, each Susie and Sally  
 Is rolling her eyes—up to the skies  
 Looking so spooney I thought they were  
 looney,  
 Till one of the girls put me wise  
 Their little secret is out  
 Guess what the fuss is about.

#### CHORUS.

Johnny's In Town, Johnny's in town  
 And Oh, dearie! oh, dearie! He's been  
 around  
 He's so nice 'n everything,  
 Every time he—Oh let's not talk about it!  
 He's all to blame, cause since he came  
 Somehow I haven't been the same,  
 Confidentially speakin' I'm beginnin' to  
 weaken  
 'Cause Oh! Oh! Johnny's In Town.

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## LEO. FEIST, Inc.

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## BOSTON CRITIC RAPS N. Y. MANAGERS

### SCORES THEM FOR POOR SHOWS

BOSTON, Mass., Feb. 17.—Boston is complaining that it is not getting a square theatrical deal from the producing managers of New York. Henry T. Parker, in the *Boston Evening Transcript*, in reviewing the theatrical season, says that this city is at present being loaded with "tank town" attractions and goes over the various productions to prove his contention. At the Majestic is "Hello Alexander," which Parker designates as a "show made for the road." In it are appearing McIntyre and Heath.

Across the street "The Eyes of Youth" was given last week by a company so lacking in ability that its performance would scarcely be accepted by a one-night-stand audience, while nearly an equally inefficient company presented "The Kiss Burglar" in such a manner that the mediocrity of the piece was made more apparent. Also, New York, only a few hours' ride from here, is now applauding "The Velvet Lady," with a new cast, rewritten, and with new music by Victor Herbert. With none of these advantages, "She Took a Chance," as the piece was first called, was considered good enough for Boston.

"Cappy Ricks" was another play that was "tried-out" here and, after being "doctored" and re-cast, went to New York in a much better form.

"Oh Mamma" was another play good enough to spring on a Boston audience, but New York has not yet seen it.

Also, admitted "failures" in New York are sent to Boston in the hope that local theatre-goers can be beguiled to the box office to help pay for the cost of producing them.

"The general intent seems to be to make Boston the theatrical clearing house for shows that are not deemed good enough for one of New York's half hundred theatres. It matters little that Boston, once accounted one of the very best "show towns" in the United States, displays a growing tendency to indifference, so long as New York theatres are crowded night after night."

### SUMMONS FISCHER TO COURT

License Inspector Gill served Clifford C. Fischer, the artist's representative, with a summons to appear in the West Side Court this week, as the result of a complaint filed against the theatrical man by Isabelle Rodriguez. Miss Rodriguez, who formerly was a member of one of the Shubert companies, but who is now playing at the Palais Royal, alleged that Fischer has been trying to collect a sum of money from her, which, she asserts, he is not entitled to. Fischer, it is reported, held a contract with Miss Rodriguez at one time. The License Bureau will endeavor to find out just exactly what business relations exist or have existed between Miss Rodriguez and Fischer, and accordingly, has brought the matter into court to clarify the situation.

### GEST TO HAVE CHICAGO THEATRE

CHICAGO, Feb. 17.—Morris Gest announced today that he had closed arrangements for the erection in the Loop of a theatre and roof garden where he will conduct midnight revues. The new house will be named The Century, after his New York House.

The plans call for a theatre with a seating capacity of 900 on the lower floor. This will be equipped with a stage. Over the auditorium will be another stage with tables, which will take the form of a roof garden and be enclosed with a glass top which can be entirely removed in the Summer.

It is planned to start the programs at 11.30 at night, concluding at 1.30 in the morning. The lease of the La Salle Opera House, now controlled by Elliott, Comstock and Gest, will expire a year from June, and it is planned to have the new theatre completed by that time, although an option has been obtained on a Loop site. Gest would not disclose the location until certain financial negotiations have been completed.

### RUNNING BAYES CONCERTS

The Shuberts have taken over the Sunday concerts given until last Sunday by Nora Bayes at the Nora Bayes Theatre. Beginning last Sunday the Shuberts ran a show booked by Ed. Davidow, but did not include any of the principals of the "Ladies First" show, as heretofore.

The reason Nora Bayes discontinued giving the Sunday night concerts is, according to Dan Slattery, her manager, because she is tired and wants to rest on Sundays. Slattery also stated that the Sunday shows had been netting Miss Bayes between \$1,500 and \$1,600 weekly since they were inaugurated eight weeks ago.

### WHITNEY TO PRODUCE AGAIN

Fred Whitney, producer of many musical shows during the last ten or fifteen years, but who has not been particularly active in the theatrical field of late, his most recent production being a revival of "When Johnny Comes Marching Home," which played a brief engagement at the New Amsterdam Theatre, will shortly enter the musical comedy arena again. He has taken a suite of offices in the Fitzgerald Building and will immediately get busy on the producing details of two musical pieces which he intends to stage before the end of the current theatrical season.

### DITRICHSTEIN MAY TRY IAGO

Leo Ditrichstein is contemplating a series of Shakespearean matinees at the Liberty Theatre, where he is appearing at present in "The Marquis De Priola." The star has wanted to play Iago, in "Othello," for the last ten years, it became known last week. Next season Ditrichstein plans to open here in "The Judge of Zalamea," the play in which he toured through several cities in the middle West last season, but never presented in New York.

### HOFFMAN TO PRODUCE

Aaron Hoffman, hitherto known only as a playwright, is going to produce. He is writing a play called "The Reward," in collaboration with Max Marcin, and report has it that, instead of turning it over to some manager, Hoffman will undertake the production of the piece himself.

## START FIGHT ON SUNDAY SHOWS IN WASHINGTON

### MINISTERS WANT THEM BANNED

WASHINGTON, Feb. 15.—All amusement interests of the District of Columbia are confronted by a determined effort on the part of a group of Washington pastors to close every amusement enterprise of the city on Sunday.

The movement was launched last Sunday at a mass meeting held at Calvary Baptist Church, under the auspices of the Pastor's Federation, when a fund of over \$1,000 was raised to prosecute the campaign. The demand is for a Washington Sunday closing law, several speakers declaring that the return of large numbers of soldiers from abroad would doubtless contribute toward the advent of "a continental Sunday," a condition, the preachers declared, which had already been fostered by the city administration.

One of the speakers at the meeting probably let the cat out of the bag, however, when he declared that on a certain Sunday night last month, statistics were collected which revealed that over fifty churches in Washington had a combined attendance of only 7,000 persons, while only thirty-eight theatres had a combined attendance of 50,000.

It was then announced that a bill is now being drawn by the executive committee of the Pastor's Federation which proposes Sunday closing, and that shortly it will be introduced into Congress.

The *Washington Herald* has opened an editorial fight against the efforts of the clergymen. In an editorial on its first page last Monday morning, it announced its purpose to fight the movement on the ground that the 7,000 church attendants had no right to dictate the movements of the 50,000 theatre enthusiasts. The movement was again editorially attacked in the *Herald's* mid-week dramatic section by Earle Dorsey, the dramatic editor.

Prior to the entrance of the United States into the war, Washington's legitimate theatres were not open on Sunday, but all pictures shows were permitted to open at 3 p. m. and run until 11 p. m. The Keith vaudeville house, however, opened a matinee and night performance one Sunday and the police passed the word along that the legit and burlesque houses could do likewise.

### BENNETT JOINS FRAZEE OFFICE

Richard Bennet, who is being featured in "The Unknown Purple," has entered the producing business with H. H. Frazee. He is to stage the plays.

The new firm has plans for several productions. "A Thousand Eyes," by Clayton Hamilton and A. E. Thomas, and with Frank McIntyre playing the leading role, opened in Toronto Monday under the title of "Thirty Days." It will open in Chicago in March at the Cort Theatre.

Frederick Landis is now working on a play which has not yet been given a name, and which is to be their second production.

### DANCER LOSES DAMAGE SUIT

George Harcourt (Hoffmeister), former dancing partner of Joan Sawyer, last week lost the negligence suit which he brought against Eli M. Bishop.

Harcourt, who is now in the automobile business, sued to recover \$5,000 for alleged injuries he received as the result of an automobile accident that occurred in Long Island in July, 1916. Peggy Harcourt (Daisy Pearl being her right name), the film actress, and Harry Zias, a friend of the Harcourts, died as a result of the accident. Separate actions are pending in behalf of the estates of the deceased.

George Harcourt testified that the injuries he received in the accident weakened his shoulders to such an extent that he will never again be able to dance professionally. Previous to the verdict of the jury, James B. Henney, attorney for the defendant, had offered Frankel and Gold, Harcourt's attorneys, \$300 in settlement of the suit.

### "HITCHY-KOO" HAS A WRECK

Sixteen members of Marty Sampter's "Hitchy Koo" company were injured in a train wreck, while en route to Oil City on the Pittsburgh-Buffalo Express, early last Friday morning. Among those more seriously injured in the accident were Danny Simms, the property man of the show, whose chest was badly crushed, and Mrs. Cornell, who suffered a dislocated knee. George Sullivan, the stage manager of the company was also badly shaken up, and bruised about the body.

None of the principals of the show were injured. Ten or twelve members of the chorus, however, received minor injuries that put them out of service for a couple of days. The following principals were in the car that was wrecked, but luckily escaped injury: Australian Stan Stanley, William Vaughn Dunham, Artie Looming, Eddie Conrad, Peggy Purcell, and George Mayo.

### ATLANTA GUARANTEES \$100,000

The guarantee fund subscribed by the Atlanta Music Festival Association for the appearance of the Metropolitan Opera company, amounts to \$100,000, it became known last week. As a result, Atlanta will have a week of grand opera beginning April 21st.

Eight operas will be presented during the week and Caruso, the principal tenor of the Metropolitan, will appear in three of them. The operas scheduled are: "La Forza Del Destino," "Faust," "Aida," "Martha," "La Boheme," "I Puritani," "Cavalleria Rusticana" and "I Pagliacci."

### KERN AND WODEHOUSE RE-UNITE

Jerome Kern and P. G. Wodehouse have settled their differences, it was learned last week, and are again collaborating on musical plays. They are now writing one for Charles Dillingham. The latter has a contract with Kern for nine new musical plays to be finished within the next year. Guy Bolton, of the Bolton, Wodehouse and Kern triumvirate, will also collaborate with Wodehouse and Kern in the reunited alliance.

### SIGNS ALL STAR CAST

Thomas Broadhurst has engaged the following players for the four roles in his new play, "Our Pleasant Sins": Henrietta Crossman, Conway Tearle, Vincent Serrano and Pauline Lord. Rehearsals began this week.



## STOCKHOLDERS FIGHT OVER DRURY LANE

### SALE OF THEATRE HELD UP

LONDON, ENG., Jan. 23.—There is a fight on between the big shareholders and the little shareholders and directors of the Drury Lane Theatre over the sale of "Old Drury," which is no nearer to consummation now than it was last November.

The shareholders were called in extraordinary general meeting last Friday to consider the conditional contract of sale to Sir Alfred Butt, and, if it met with their approval, to ratify it. But, after a stormy session with the directors they dispersed without acting upon the Butt contract.

During the meeting it transpired that the board possessed sufficient proxies to accept or reject Sir Alfred's offer, but hesitated because of the hostile attitude of the shareholders.

At the outset of the session the meeting had before it two offers from Sir Alfred Butt, the first of \$548,100 and the second of \$626,265; Charles Gilliver's second offer of \$775,000, and an offer from C. Hamilton Baines, on behalf of a syndicate, \$800,000.

The chairman, A. R. Stephenson, pointed out that Butt's offer of \$548,100 was a cash equivalent to \$4.37 per \$3.75 share, and \$5.62 per \$5 share, and that the purchaser assumed responsibility for all debts, liabilities and engagements of the company. Sir Alfred was also to pay the following sums to the directors: T. H. Birch (regular chairman), \$6,250; Lord George Loftus, \$3,125; Sidney Smith, \$3,125; and A. R. Stephenson, \$3,125. Also, the staff was not to be dismissed without receiving adequate compensation.

Mr. Stephenson also pointed out that a separate agreement was concluded between Arthur Collins and Sir Alfred Butt on Nov. 25 last, by the terms of which, if the purchase was completed, they should jointly produce a pantomime at their own risk, and run it for their own benefit. In addition to this, Sir Alfred was to pay Collins a sum equivalent to that he was to have received from the directors. March 8 was the date set for the completion of the contract and, to retain its validity, it had to be ratified by the shareholders within five weeks from Jan. 5.

The chairman called attention to the fact that there were sufficient proxies in favor of the board's action to carry the original resolution to sell and suggested that the amended agreement with Sir Alfred Butt be ratified.

E. Dagnall, a shareholder, objected. He said that if the board's agreement with Butt were ratified they would make a gift to him of \$150,000, as they were transferring to him, without consideration, the profits of their pantomime, which exceeded \$15,000 per week.

W. H. Devenish followed with the statement that the agreement with Sir Alfred Butt gave him half the profits of the pantomime produced by the shareholders' money. Charles Gulliver's offer of \$775,000 cash down, he said, was a clean offer. It was \$150,000 more than that offered by Sir Alfred, and the shareholders were entitled to get the best price they could.

The chairman reminded Mr. Devenish that, on the advice of lawyers, the shareholders could only accept or reject the offer made by Butt and had no power to accept the offer of anyone else.

George Dance then advised the board of directors to be careful, as the day had passed when the rights of the small shareholders could be ignored by the big shareholders.

By this time the meeting was in an uproar and all the efforts of the chairman to pacify the shareholders present seemed to have the opposite effect. He then appealed to Mr. Dagnall to use his proxies in favor of the board's action, which the latter absolutely refused to do.

The chairman, at this point, consented

to an adjournment, which he had previously refused.

The shareholders then immediately called a meeting and elected Mr. Devenish chairman and appointed a Committee of Inquiry which included: Messrs. Devenish, Dagnall, William Johnson, A. E. Tansley, A. E. Abrahams and Weedon Grossmith. This committee was instructed to take means to protect the rights of the small shareholders.

### BELASCO OPENS NEW PLAY

TORONTO, CAN., Feb. 14.—"Dark Rosaleen," a four-act Irish comedy by W. D. Hepenstall and Whitford Kane, scored an unqualified success last night at the Princess Theatre where it was produced by David Belasco.

It is no disrespect to the late Dion Boucicault and his stage Irishmen to say that the Irish people in "Dark Rosaleen" are the "real thing," made more effective by players who talk as they do in Tipperary.

It is doubtful if any but real Irish folk will fully appreciate all the humor of this play, but there is plain unadulterated fun enough in it to amuse the dullest Saxon, even if the essential fragrance of the dialogue drifts by.

There will be complaints about the length from some, though the only passage that should be omitted is the scene at the gate of the race course, obviously lifted from Synge's "Rising of the Moon," where Rory Coghlan, the blind fiddler, appeals to James Welsh, the policeman, as a Wexford man, while the "Boys of Wexford" is played on a tin whistle, off stage. But the authors surely knew a good thing when they saw it.

The action occurs on the 16th and 17th of March, 1914, the first, second and fourth acts in Donagh's public house and grocery shop in Glenmullet. Corney Donagh, the second son of Joe Donagh, is keeping the bar, but the shutters are up, and Joe and his eldest boy, Martin, who has just returned from six years in Chicago, come in from the funeral of old Donagh, Joe's dad and Corney's granddad.

The funeral becomes the subject of conversation in perfect Irish style. It was a glorious funeral. There were ninety-three cars, one for every year of the old man's life, and a fight occurs when Jimmy Duffey takes offense, for the sake of the memory of his Aunt Judy, whose obsequies, he asserts, were more highly honored.

This may sound bald in the telling, but the atmosphere, the characterization, the absolute realism and truth to Irish character, are a folk study of the most pleasing kind.

Walter Edwin, Henry Duffey, Thomas Mitchell, Robert Cummings, P. J. Kelly and John Daly Murphy play this scene to perfection.

Beryl Mercer, as Katy McCabe, gives another study which is a classic.

Another excellent study is that of the blind fiddler, by John Carmody, quite wonderful in its way.

With genuine singing of the Irish type, no notice can do justice to the fidelity as well as the art of the whole presentation. The scenery is faultless and the third act is a lovely set.

### PULL GOOD PRESS AGENT STUNT

FORT WORTH, TEXAS, Feb. 14.—A novel press agent scheme was tried here last week by the "Flo Flo" company playing this city under the management of Abe Levy of New York, and if the attention attracted is any criterion, the returns should be big. Four girls appearing with the show—Trixy Richards, Marion Edwards, Helen La Mont and Dorothy Lockwood—put on a fashion show in the display windows of the Monning department store and appeared in the newest Spring gowns. Enormous crowds of men and women blocked the sidewalk for several hours watching them.

### ASHEVILLE LIFTS BAN

ASHEVILLE, N. C., Feb. 16.—The ban upon the city that has been in force since Jan. 18 because of the "flu" situation, was lifted to-day. All the motion picture houses and other forms of amusement are now open. The auditorium will open on Feb. 17 with Gus Hill's Minstrels.

## THREE TICKETS FACE SHOWMEN CONVENTION

### ELECTION CONTEST TO BE HOT

CHICAGO, ILL., Feb. 17.—One of the most hotly contested elections ever held by an amusement organization is being fought in Chicago this week, with the scenes laid in the club rooms of the Showman's League of America.

There are three tickets; the first, the regular ticket, is headed by Edward C. Talbott, as president; Fred M. Barnes, first vice-president; Lew D. Nichols, second vice-president; Jerry Mugivan, third vice-president; Walter D. Hildreth, secretary; Edward P. Newman, treasurer.

On the board of directors running with this ticket are William H. Donaldson, James Patterson, Con T. Kennedy, Felice Bernardi, Charles McCurran, M. S. Bodkins, W. H. ("Bill") Rice, Arthur Davis, William L. Wyatt, Baba Delgarian, Sam Frankenstein, Edward F. Cummings, Thomas Rankine, Charles G. Browning, Bert Earle, John Miller, Clarence A. Wortham, Charles H. Duffield, William A. Lavelle, Edward F. Carruthers, W. C. Huggins, Edward A. Heck, A. H. Barkley, John A. Pollitt, Fred L. Clarke, Walter F. Driver, Al. H. Hodge, Charles H. Armstrong, George A. Schmidt, Herbert A. Kline, Harry G. Melville, W. Fred McGuire, Rhoda Royal, Johnny J. Jones, Horton W. Campbell, Guy Dodson, W. J. McGinley, Thomas J. Johnson and Warren B. Irons.

The wiseacres in club affairs predict this ballot will be carried. However, in the field are two more tickets, one marked the "Independent Ticket No. 1" and the other the "Independent Ticket No. 2."

Ticket No. 1 carries the following names: Edward C. Talbott, president; Fred M. Barnes, first vice-president; Herbert A. Kline, second vice-president; Steven A. Wood, third vice-president; Walter D. Hildreth, secretary, and Edward P. Neuman, treasurer. On the board of directors are William H. Donaldson, James Patterson, Con T. Kennedy, Felice Bernardi, Charles McCurran, M. S. Bodkins, W. H. ("Bill") Rice, Arthur Davis, William L. Wyatt, Baba Delgarian, Sam Frankenstein, Edward F. Cummings, Thomas Rankine, Charles G. Browning, Bert Earle, John Miller, Clarence A. Wortham, Charles E. Duffield, William A. Lavelle, Edward F. Carruthers, W. C. Huggins, Edward A. Heck, A. H. Barkley, John A. Pollitt, Fred L. Clarke, George H. Coleman, Mort B. Westcott, Al. Latto, Jerry Mugivan, Omar Sami, Harry S. Noyes, M. S. Barnes, Charles Sparks, Walter Shannon, Lew D. Nichols, Fred Wagner, George C. Moyer, John Agee and W. H. Godfrey.

Ticket No. 2 carries the following: A. R. Hodge, president; Charles H. Duffield, first vice-president; Fred L. Clarke, second vice-president; Clarence A. Wortham, third vice-president; Walter D. Hildreth, secretary, and Edward P. Neuman, treasurer. On the board of directors are William H. Donaldson, James Patterson, Con T. Kennedy, Felice Bernardi, Charles McCurran, M. S. Bodkins, W. H. ("Bill") Rice, Arthur Davis, William L. Wyatt, Baba Delgarian, Sam Frankenstein, Edward F. Cummings, Thomas Rankine, Charles G. Browning, Bert Earle, John Miller, Harry McKay, Fred M. Barnes, Edward C. Talbott, J. J. Howard, E. J. Kilpatrick, Ed. Ballard, C. W. Parker, Fred Albert, Steven A. Wood, George H. Coleman, Mort B. Westcott, Al. Latto, George A. Schmidt, Herbert A. Kline, Ed. A. Evans, H. Tyler, Max Klass, Johnny J. Jones, Horton W. Campbell, Nathan Miller, C. R. ("Zebbie") Fisher, Charles Hall and Warren B. Irons.

Thirty-nine names are to be voted upon to constitute the full board of directors.

On the New York Club No. 2 ticket are five candidates that are running without opposition. They are Joseph G. Ferari,

Harry F. McGarvie, Harry Raver, Edward C. White and James C. Timony.

The election will be held in the club rooms of the Showman's League of America on Wednesday afternoon.

### THE "DANCER" NEEDS FIXING

WILKESBARRE, Pa., Feb. 13.—"The Dancer," a three-act drama by Edward Locke, was given its first production on any stage last night at the Grand and was somewhat indifferently received. Perhaps, after the players, as a whole, are more sure of their lines, a more satisfactory performance will be given. But there is no doubt that the play needs blue-penciling, speeding up and more vitality.

The scenes are laid in Greenwich Village, New York, and the story tells of the adventures of Lola, a Russian dancer, who is pursued by a young American from England to America. In New York he declares his love for her. After they are married and are living happily together, the young husband questions her about her previous life on the stage. The husband has been raised in Puritanical surroundings and disapproves of much that his wife does. Finally, the defense by the wife of her former friends brings about an estrangement and separation, which occurs at the end of act two.

The last act is given over to a scene in which the husband demands that his wife renounce her former associates.

The arrogance which the husband here shows, together with his refusal to believe her a good woman, which she is and has always been, causes resentment on her part, and, in spite of the fact that each loves the other, they separate and the curtain falls.

There is a woeful lack of comedy in the play, but the work contains many bright speeches.

Martha Hedman, who is featured with the show, played Lola with much skill, but lacked the fire one expects to find in the Russian temperament.

John Holliday, as the husband, carried the final scene of the last act with such force that he received an ovation.

Harry Mestayer, as the dancer's manager, did excellent work.

The Shuberts, who made the production, have staged the play well and surrounded the principals with capable players.

### SUES MARIE CAHILL FOR GOWNS

A judgment for \$845.60 was entered last week against Marie Cahill, by Lizzie Cummins, Inc., the dressmaking establishment. The judgment resulted from the purchase by Miss Cahill of a number of stage gowns during 1915. Failing to pay for them, the actress confessed judgment to Samuel Frank, attorney for the plaintiff, who has issued an order for the examination of Miss Cahill in supplementary proceedings. She will probably be examined this week.

The same plaintiff, by its attorney, Samuel Frank, obtained a judgment for \$165.95 against Bayard Vieller, the action growing out of the latter's wife, Margaret Wyche, purchasing gowns from the plaintiff, which were never paid for.

### DARE DEVILS OPEN FEB. 28

After several postponements, caused by the illness of Schreyer, who has now completely recovered, the World's Congress of Dare Devils will take to the road on Feb. 28, opening at the Armory, Schenectady. Schreyer plans to take the Dare Devils on a lengthy tour that will keep the aggregation busy for the next thirty or forty weeks. The Dare Devils will play in armories in the various cities booked until the warm weather arrives. During the summer the show may possibly be given in open air amphitheatres, such as ball parks, etc. Sidney Wire is handling the advance work for the troupe.

### BURKAN MOVES UP-TOWN

Nathan Burkan, the theatrical lawyer, has removed his offices from 165 Broadway to the Commercial Trust Company Building, Broadway and Forty-first street. Mr. Burkan's offices occupy half of the fifth floor of the building, and contain nine rooms besides the reception room. A special room for conferences, large enough to seat twenty-five people, was designed and decorated by Callimore and Pounds.



## SEASON BRINGS OUT FIFTY NEW PLAYWRIGHTS

### MANY MEET WITH SUCCESS

This has been a great year for new playwrights, who owe their debuts as such to the unusual theatrical prosperity, the scarcity of plays by foreign authors and the fact that New York has more than forty first class theatres for which attractions must be furnished.

A large majority of the works of these newcomers is of the lighter sort, farces leading in number, with comedies and musical shows coming in the order named. The reason for this is that the public, after the long strain of the war, wants to be amused and the manager, knowing this, selects his plays accordingly. And the playwright sensibly fits his writing to the trend of the public taste.

Frank Bacon, an actor in the employ of Smith & Golden, tried his hand at playwriting and presented "Lightnin'" to Winchell Smith, who recognized that it had much merit. Bacon and he collaborated and the present Gaiety success was the result.

Whitford Kane, another actor, collaborated with W. R. Hepenstall and turned out "Dark Rosaleen," which David Belasco presented last week in Toronto and thus two more playwrights were added to the list.

Alonzo Price and Antonio Baffummo came to the front as author and composer respectively of "Somebody's Sweetheart." Price was a member of the back stage workers of one of Arthur Hammerstein's companies. He first offered the work to Hammerstein who was so slow in deciding that Price offered it elsewhere. But Hammerstein secured it and it is now playing an indefinite engagement at the Central Theatre.

John Taintor Foote, well known as a magazine writer, entered the field with "Toby's Bow," which John D. Williams produced last week at the Comedy Theatre.

Sinclair Lewis, erstwhile newspaper reporter and magazine editor and now well known as a magazine and story writer with such stories to his credit as "The Innocents," and "The Job," saw "Hobohemia," his first stage work, produced at the Greenwich Village Theatre last week.

John B. Hymer's first attempt at playwriting was done in collaboration with Samuel Shipman and together they turned out "East is West," which, at the Astor Theatre, is one of the season's hits. Hymer has been playing in vaudeville and writing vaudeville sketches for years.

Anthony Paul Kelly won his first fame as a writer of motion picture features and enjoyed the distinction of being one of the leaders in this line in this country. His first play for the spoken drama, "Three Faces East," was produced August 13th, last, at the Cohan & Harris Theatre where it ran till last Monday when it moved to the Longacre.

Mrs. Maravane Thompson is another playwright recruit from the magazine writers and her play "The Net" was presented last week at the Forty-Eighth Street Theatre. The play is her own dramatization of her popular story of the same name.

Uda Waldrop, whose sister Oza has long been a footlight favorite, wrote "She Took a Chance," the production of which placed this author's name on the list of playwrights.

Martin Brown, with "A Very Good Young Man" and "The Ballyhoo" has two plays to his credit this season.

Stephen I. Szinnyy and Wm. C. Duncan came along with "The Royal Vagabond," which was produced last Monday evening at the Cohan & Harris Theatre. This opera comique, at its try-out some weeks ago, was found lacking in some respects and was retouched for its New York showing. Mr. Duncan also wrote "Fiddlers Three."

Robert Mears Mackay, collaborating with Victor Mapes, turned out "The Long Dash," which was seen in New York. This play, while it was not received with great favor, was a novelty.

Austin Strong as author of "Three Wise Fools" has placed himself solidly in the ranks of playwrights.

Laura Hinkley, a story writer, collaborating with Mabel Ferris, dramatized her own story "Another Man's Shoes," which established both as writers of dramatic stage works.

To Berte Thomas, author of "Under Orders," belongs the credit of writing a play which requires only two players to perform it. The smallest company that has ever been used in a three-act play. It enjoyed a long run in New York and is now on the road.

"The Unknown Purple" added two new names to the list.—Roland West and Carlyle Moore. The play has been running at the Lyric Theatre since September 14th last.

S. Libin, a writer of Yiddish plays, entered the ranks of English playwrights when his play "The Missing Witness" was recently presented by the Stock company at the Hudson Theatre, Union Hill, N. J. This play is promised an early New York presentation.

Among the others who have entered the "select circle" and the works by means of which they entered are: Jack Larris and Gustav Blum, "A Sleepless Night," James Cullen and Lewis Allen Brown, "Please Get Married"; Wilson Collison, (co-author) "Up in Mabel's Room"; Edith Ellis, "Never Too Late"; George Seibel, "The Aftermath"; L. B. Yates (Arthur Bennett) "Live Forever"; Helen R. Martin and Frank Howe Jr., "Tillie."

Wm. Le Baron, "Back to Earth"; Rita Wellman, "The Gentle Wife"; Leonard Huskinson and Christopher Sandeman, "The Widow's Mite"; Will B. Johnson and Will R. Anderson, "Take It From Me"; Marion Bower and Leon M. Lion, "The Chinese Puzzle"; Ruth Sawyer, "The Awakening"; Harry Delf, "Some Night"; John L. Hobbie, "Daddies"; and Leon Gordon and Le Roy Clemens, "Watch Your Neighbor."

### P. F. SHEA IS SUED

P. F. Shea, the manager, was sued for \$5,000 in the Supreme Court by Doris Wooldridge, a stock actress, and a jury brought in a verdict for \$600 in her favor. Shea took an appeal and last week, in the Appellate Division, attorneys for the respective litigants argued the appeal.

The action was for breach of contract, and grew out of an agreement alleged to have been made Feb. 1, 1916, in which Shea engaged Miss Wooldridge as leading lady for his theatre at Holyoke, Mass. According to the agreement, besides being featured in the stock company, the plaintiff was to receive 50 per cent. of everything over \$1,200 gross, weekly, for the first four weeks, and if the receipts averaged \$1,300 weekly during that period, the contract was to continue for another four-week period on the same basis. After that the contract was to be again continued for a four-week period or until the beginning of the regular season on May 1.

Miss Wooldridge also alleged that she was to receive 50 per cent. of the profits of the Sunday shows given at the Holyoke house and, in addition, was to be allowed \$75 a week for legitimate expenses.

However, the plaintiff alleged, Shea cancelled the contract before she was given a chance to open in Holyoke.

Shea denied all of the plaintiff's allegations and testified that he booked other attractions at the Holyoke house.

In arriving at a verdict the jury took into consideration the allegation made by the plaintiff that she turned down an offer to appear in motion pictures and another to appear on the stage at \$150 a week, because she thought she could earn more through her agreement with Shea.

Rogers and Rogers represented the plaintiff and O'Brien, Malevinsky and Driscoll represented Shea.

### MIKE WHALEN IN NEW YORK

Mr. and Mrs. Mike S. Whalen arrived in New York from London this week.

## SHUBERTS GET NEW UPTOWN HOUSE

### TO COMPETE WITH BRONX O. H.

The Shuberts are to have a new theatre on Washington Heights into which they will book dramatic productions in opposition to the Bronx Opera House, controlled by Cohan and Harris and booked by Klaw and Erlanger.

This house is to be included in the Shubert's Subway Circuit, and will be the next jump either before or after the Shubert-Riviera at Broadway and Ninety-seventh street, which plays opposition to Klaw and Erlanger's Standard Theatre, at Broadway and Ninety-first street.

The Washington Heights Theatre is being built by Edward Margolies, who has built eight houses for the Shuberts in the last five years, and will be situated on Broadway, between 159th and 160th streets. The plans have been drawn by Herbert Krapp, architect, and the theatre will have a seating capacity of 2,500. The cost of construction will approximate \$750,000, but this is due to the fact that stores and apartments are to be built in conjunction with the theatre structure.

Work on the foundation for the theatre has already been started, and it is expected that the structure will be completed by next September.

### SALES STAYS WITH SHUBERTS

The injunction proceedings started in the Supreme Court by the Shuberts against Chic Sales to compel the latter to confine his services exclusively to them were withdrawn last week, and Sales is now appearing at the Winter Garden in "Monte Cristo, Jr."

The injunction was sought following the announcement that Sales would appear in the Ziegfeld "Midnight Frolic." He had previously notified the Shuberts that he would not appear in their productions after the first of this year. Sales did appear in the "Frolic" for one week, but withdrew following his settlement with the Shuberts.

Sales' contract for this year, according to the papers filed in the injunction suit, called for a salary of \$500 a week, but it is said that the Shuberts have added another \$100 a week to Sales' salary in order to retain his services.

### JOLSON CUTS OUT MATINEE

Two matinees each week instead of three, as was the case at the Winter Garden, are now being given by Al. Jolson and the "Sinbad" show, which moved to the 44th Street Theatre last week.

The matinee days are Wednesday and Saturday, whereas, when the show played at the Winter Garden, matinees were given on Tuesdays, Thursdays and Saturdays. The elimination of the extra matinee by the Shuberts is due, it was said, to the strain on Jolson's throat, which has given him considerable trouble lately and which caused his temporary absence from the cast several weeks ago.

### HOBBART HAS NEW PLAY

George V. Hobart has organized a producing corporation which will produce his latest play, a three-act comedy called "Come-on Charley." Rehearsals were started last week, although the cast has not yet been definitely decided upon.

Those besides Hobart whose names are included in the certificate of incorporation filed last week by the George V. Hobart Company are Herbert F. Rawll and Edward F. Flammer.

### TO SET CLOCK AHEAD AGAIN

The daylight saving plan will again be in force in 1919. The clock will again be set one hour ahead on March 30, the last Sunday of that month, and will be turned back in October.

### KING BAGGOT HAS A PLAY

King Baggot, film star, will return to the spoken drama after an eight-year absence from the stage, in a new three-act drama entitled "The Violation," written by Harry S. Sheldon, author of "The Havoc."

Baggot will be supported by Margot Williams, the balance of the cast not having been chosen as yet. Lawrence Marsden is producing the play, which is scheduled to open out of town April 6, playing Klaw and Erlanger time.

The last legitimate production in which Baggot played was called "The Wishing Ring," and he supported Marguerite Clark, who has herself become famous in the movies. The show was a Shubert production and closed in Chicago.

Last year Baggot toured in vaudeville through Ohio, Michigan, Indiana and Kentucky, giving a monologue in connection with the showing of pictures in which he appeared.

### ZIEGFELD GIRLS PLAYED 'HOOKEY'

As a result of "hookey" indulged in by five girls in the Ziegfeld "Midnight Frolic" show atop the New Amsterdam roof, several numbers had to be cut from the performances last Wednesday.

The girls—Jessie Reed, Beatrice Dakin, Simone D'Herly, Diana Allen and Leonora Baron—reported to the management late in the afternoon that they were too sick to appear in the performances that night. The same evening, however, some Ziegfeld scouts reported that the quintette were seen attending a performance of "Monte Cristo Jr." at the Winter Garden.

Their presence at the Winter Garden was reported to Victor Kiraly, manager of the Ziegfeld show, who has not decided as yet whether he will dismiss or temporarily suspend the girls from the cast.

### WARFIELD HAS NARROW ESCAPE

ALBANY, Ga., Feb. 15.—Dave Warfield and the members of his company had an extremely narrow escape from being severely injured or killed last week when a locomotive crashed into the train on which they were traveling.

The engine was tearing along at a high rate of speed and struck the train ahead of it. The last car of the train in front was the baggage car, and, as the locomotive struck it, it ripped right through it, scattering trunks and debris left and right. The performers in the car ahead were shaken up considerably, but no one was seriously injured. The possessions of the players in the ruined car were completely destroyed.

### FORM NEW CIRCUS AGENCY

After twenty years' association with the Bistany Brothers' Shows, George Bistany has withdrawn from that organization and formed a new company called the World of Mirth Shows, with offices at 1416 Broadway. It will concern itself chiefly with the booking of features for State fairs, circuses and carnivals.

George Bistany is the president and show manager of the new corporation, and associated with him are S. L. Lifshitz, secretary and treasurer; Harry B. Potter, general agent, and William Marcus, special agent.

### REHEARSING TWO TABLOIDS

N. S. Feldman has put into rehearsal two musical comedy tabloids, entitled "The Impressario" and "The Count's Ambition." Both have been written, booked and staged by Sam Morris. T. Reynolds, comedian, will have the leading role in the latter, the cast of which will be made up of four people. Three more similar productions will be put into rehearsal by Feldman in the near future.

### "DISLOCATED HONEYMOON" STOPS

C. W. Bell's "Dislocated Honeymoon," which Klaw and Erlanger produced out of town and which includes in the cast Amelia Bingham, Marie Chambers and Phoebe Foster, has been found to be unsatisfactory in places and has been temporarily laid up for repairs. The author will make several changes in the piece before it opens again.



## UPHOLDS CRITICS RIGHT TO PUSH CAUSTIC PEN

### ACTOR LOSES DAMAGE SUIT

The right of dramatic criticism, even though it may be harsh, was clearly defined and upheld last week in the Supreme Court, where a jury before Judge Dugro returned a verdict for the defendants in a suit for damages brought by Geoffrey Stein, an actor, against Heywood Broun, the dramatic critic, and the New York Tribune.

Stein, who is appearing in "Hobohemia" at present, sued to recover \$10,000 for alleged libel as the result of a criticism Broun wrote and the Tribune published regarding his acting in a special performance of a play called "The Awakening of Spring." Stein played the character of Melchior, a boy, and Broun, in his review, stated that Stein's acting "was the worst he had ever seen."

In his charge to the jury, Judge Dugro laid great stress on the element of maliciousness that must be proven before a person claiming libel can recover damages.

The charge in part follows:

"I hope you understand the case. The article is quite long, but the part of it of which the plaintiff complains is not.

"The plaintiff claims the matter is libelous per se and the defendant disputes that, and the defendant says 'Even if it is, we had a right to publish it, because it was a fair comment on a performance, in a public theatre, by the plaintiff, who was an actor at that performance.'

"When an actor acts in a public theatre and it is public performance, he invites criticism. Critics have a right to go there, and they have a right to criticize his acting, and, as long as they give a fair and honest criticism, they are protected in that, unless they are actually malicious.

"In this case the defendants say that Mr. Broun, who was their dramatic critic, attended the performance, and he saw it, and that he wrote the article and submitted it to them, and that it was a fair comment upon the acting that he saw on the part of this plaintiff.

"You will consider the case, gentlemen. The law seems to be pretty well settled that a critic, so long as he gives his honest opinion, and that it is his fair and honest opinion of the play, is protected in that criticism with respect to that matter, if it is published, so long as he isn't malicious in the publication. He isn't bound to have the opinion that the jury would have of the play, or of the acting, and the mere fact that the jury don't agree with him, with respect to the acting—rather think it was good when he thinks it was bad—that mere fact wouldn't suffice, for no man is bound to have the same opinion that another has. He is entitled to his own opinion. He is entitled to express his opinion, so long as it is a fair honest opinion, and he isn't bound to have a correct opinion; and he isn't bound to use any language that can't be characterized as extravagant. He may use his own language in describing his opinion, and so long as it is fair and honest opinion, his real opinion, his genuine opinion, why that protects him, unless it is malicious, and protects the publication, unless there is malice in it.

"With respect to this, there is no question but that it was a public performance. They all agree to that. There is no question but that Mr. Broun was the dramatic critic of the Tribune, and that he wrote the article that was published. There is no question in regard to those matters.

"The question in the case is, was it a libel, and I charge you that it was, but I charge you if it was written by Mr. Broun, published in the newspaper, and was a fair and honest comment, why that protects the publication, unless Mr. Broun was actually malicious. That is, if he had a bad motive in publishing it. Not merely a motive in publishing his genuine, honest, opinion, but more than that, something wrong, beyond it.

"I charge you as a matter of law that every person has a right to publish fair and candid criticism, although the author (actor) may suffer loss from it. If the question be with respect to acting, such a loss the law doesn't consider an injury.

"In this case, the plaintiff's impersonation of the character of Melchior in the play 'The Awakening of Spring' was, as a matter of law, a proper subject of criticism or comment by the defendant.

"I charge that under the law, the plaintiff's acting might, without subjecting the defendant to liability, be freely criticized, and entire freedom of expression used in argument, sarcasm and ridicule upon the act itself, so long as the criticism is fair and honest.

"This privilege of criticism, in the absence of actual malice, extends even to ridicule, and is without limitation, except that it should be fair and honest.

"I charge that if the article sued on in this case is found by the jury to be criticism as defined, or in other words, is confined to comment upon a matter of public interest, the plaintiff's presentation of the character in the play, and doesn't attack the moral character or professional integrity of the plaintiff, or impute to him unworthy motives, it is not defamatory, and the verdict must be for the defendant, no matter though it be severe, hostile, rough, caustic, bitter, sarcastic or satirical, in the opinion of the jury.

"Now, gentlemen, I hope the matter is quite clear, and I hope you will recognize one thing in the case, and that is that the defendant isn't responsible simply because you don't think his opinion was a correct one. In other words, even though you do think that his opinion was incorrect, that in your opinion it was, for instance, a good piece of acting, that of itself, would not warrant a recovery in this case, because you will have to find beyond that, that the publication was not fair and honest comment; or if fair and honest comment, that it was malicious, before you could find for the plaintiff.

"There must be a reasonable latitude permitted in criticism, gentlemen, and a man is not responsible for his honest opinion, if he expresses it, with respect to the public performance of an actor, unless he is actually malicious, and his criticism is not fair and honest comment. Of course, a man has no right to say that in his opinion it is bad acting, if he really thinks it isn't, because that of course, wouldn't be fair and honest on his part. That, of itself, might cause one to think that there was malice there, actual malice on his part, but you must determine from the words used whether the comment was fair and honest."

### SETTLE "LIBERTY BOND" CASE

The legal department of the Actors' Equity Association last week won a verdict against Gurden Claussen in the Third District Municipal Court, amounting to about \$1,200, as the result of suits brought by eleven members of the "Mother's Liberty Bond" company for unpaid salaries. The show opened at the Park Theatre last August, and enjoyed an interrupted run of some three performances, following which it suddenly closed, leaving a host of hungry creditors clamoring for their money.

The A. E. A. was represented by Clarence Nettles, and the defendant by Abraham Crosney. The case was tried before Judge Murray.

### BLUEBIRD & BETROTHAL TO TOUR

Winthrop Ames may send out a company next season which will alternately present "The Bluebird" and "The Betrothal." According to the reports current on Broadway this week concerning the plan, "The Bluebird" will be given the first three days of the week and "The Betrothal" the last three days. At the Ames offices the reported combination tour was spoken of as a remote possibility.

### THEATRE FOLK TO DANCE

The White Way Carnival and Ball, scheduled to be held in the Central Opera House on Feb. 28, is attracting many theatrical folk. All of the leading lights of the Broadway cabarets and many film stars have agreed to be on hand.

## PRODUCERS KEEP TAB ON ONE NIGHT HOUSES

### EVERYTHING IS CHECKED UP

Nettled by the action of the small town managers, who recently established a system of reporting road shows playing their houses, the Producing Managers' Association has adopted a system by which that organization gets reports on all theatres in the East.

Gus Hill, who is a prominent member of the managers' organization, is mainly responsible for the action of the association, as he has many attractions that play such theatres.

By means of the reports made on theatres the Producing Managers' Association will now be familiar with the exact condition of the affairs of every house, from the number of passes each manager gives out to the temperature and cleanliness of his place.

The following are questions on the blanks the producing managers are sending out:

"What do they charge per load for scenery? What do they charge per piece for baggage? What do they charge for stage hands? How many do they furnish? Does the manager keep his house clean and warm? Does the manager take care of your paper? Does he try to turn in extra charges? Does he put up all your paper? How are his billing facilities? Does he run his stage well? Is he businesslike in settling? Do you consider him a hustler? Do you recommend his town for a show? Do they use slides for your attractions where pictures are shown? Is there an electric sign? What time is it lighted? Is treasurer or ticket-seller courteous? What times does the manager come to his office in the morning? Is the doorkeeper courteous to patrons? Was treasurer's rough statement correct? Did he give you dead-wood to count? How many passes used for newspapers, etc.? Have you any reason to doubt honesty of treatment in box office? Give in detail your opinion of the town and its possibilities.

### GET CAPITAL FUND PROGRAM

WASHINGTON, D. C., Feb. 17.—The Actors' Fund announced to-day that the Washington show for their annual benefit, would take place at the National Theatre, here, on Friday afternoon.

Among those who will appear on the bill will be: "Nettie," to be presented by Daniel Frohman, with Orrin Johnson, Harold Howard and Benjamin Graham. The play was written by George Ade. May Irwin and Beatrice Hereford will appear in a playlet, Austin Strong, Theodore Steinway and Henry Clapp Smith in a sketch by Austin Strong, Florence Nash; the "Oh Boy" Company, with Anna Wheaton, Hal Ford, Ralph O'Brien, Ethel Ford; "Tumble Inn" Company, with Peggy O'Neil, Charles Ruggles, Zelda Sears and William Halligan; Ann McDonald, Harold Vosburgh, Lieut. Gitz-Rice, A. Baldwin Sloane, Harry Carroll, Raymond Hubbell, Louis A. Hirsch, Gus Kerker, Jerome Kern, Rudolph Friml and Sylvio Hein.

### SHUBERT-HEARST FEUD OFF

The rather strained relations which have existed between the Shuberts and the Sunday American for the last six or seven weeks, brought about by the American's boosting of its Sunday advertising rate to ninety cents a line, are apparently a thing of the past. The American carried the regulation Shubert advertising space for each attraction as formerly, last Sunday, instead of the one-inch ads. that the Shuberts have been running since the rate was tilted from seventy-five to ninety cents a line.

Whether or not the Shuberts received a concession from Hearst could not be ascertained, representatives of both parties being disinclined to talk about the matter.

## "PENNY WISE" IS HOMELY COMEDY

PROVIDENCE, R. I., Feb. 17.—"Penny Wise," an English farce by Mary Stafford Smith and Leslie Vyner, with the record of a long London run behind it, was given at the Providence Opera House tonight by an English company headed by Molly Pearson.

Miss Pearson, the delightful Bunty of other days, is in character surrounding, as has seemed to be her lot in this country. The scene is in Lancashire, England, and the characters a family of peasants and their neighbors. They are without exception an unimaginative, thick-headed, dumb sort of people and their cavortings through the farce are boisterous and coarse.

The story, which has to do with the scheme of taking the most shiftless one of the family, sending him to Manchester and calling him dead to get his insurance, is carried through in as clumsy and stupid a manner as the people themselves are. The preposterous situation and the complications that followed brought much laughter, mainly through the various queer personages. Their way of speech and homely manner in the telling of the story bring laughs. The authors have built loosely and none too well, though they have provided many a touch which may be considered true to the soil.

The chief burden rests with Louie Emery as the mother who, in desperation for money to support her indigent family, thinks up and doggedly carries through her plan until her house of cards falls about her. Miss Pearson has no opportunity at all to display the charm and grace of her "Bunty." The others are types given with variously amusing results.

The cast is as follows: Louie Emery, John P. MacSweeney, Harold De Becker, Molly Pearson, William Lennox, Neta Keerin, Alf Holton, Alice Belmore, Kevitt Manton, Sallie Bergman and Gilbert Girard.

### FRAZEE OPENS NEW FARCE

TORONTO, Ont., Feb. 17.—"Thirty Days" a new farce by A. E. Thomas and Richard Bennett, in which Frank McIntyre and an excellent supporting cast appeared before a large audience in the Royal Alexandra Theatre last night, proved to be an entertaining offering. While the tangled webs in which would-be deceivers become involved, has furnished the theme for countless plays of the lighter order, the collaborating playwrights have, in the present instance, given a novel twist to the plot and have contrived a number of situations which are distinctly diverting.

Frank McIntyre is a comedian whose style is peculiarly adapted to the part he is called upon to play, that of John Cadwiler Floyd, a young New York business man who is well meaning but maladroit in his casual encounters with the fair sex. McIntyre, rotund of person and with an unusual capacity for depicting comic dismay by fatal expression and voice inflection was amusing at all times and the audience gave frequent indications of its appreciation.

The leading feminine roles, those of Lucy Ledyard, Mrs. Floyd and Carlitta Polenta, were well taken by Kathleen Comegys, Maud Milton and Olin Field. William Sellery, as Warden Brennan, gave an excellent portrayal of the hectoring and venal official whose bullying tactics are changed to cringing servility when he finds that his defalcations are discovered.

Jean De Briac, as an inexorable Italian, gave a clever characterization and the other chief masculine roles, those of Huntley Palmer, Judge Hooker and Donnelly, a politician, were capably taken by Chas. Wyngate, Ethelbert Hales and Eric Jewett.

### "KATINKA" RE-OPENS

"Katinka," the Arthur Hammerstein play which ran successfully in New York, reopened Monday in Columbus, Ohio. The offering is now under the direction of Fred Bishop, with Frank Moulan in the leading role, formerly played by T. Roy Barnes. George Sweet will be seen in Sam Ash's role and Lynn Cantor will play the Ada Meade part. "Katinka" will be sung by Fern Rogers, George Nathanson, Arthur Burckley, Sarah Edwards and John O. Grant complete the cast.



## N. V. A. ASKS ADVANCE NOTICE FOR ACTORS LEAVING SERVICE

Henry Chesterfield Writes to Army and Navy Heads Explaining Reasons Why Concession Should Be Granted Professionals Who Have Served Their Flag

Henry Chesterfield, secretary of the National Vaudeville Artists, Inc., sent a letter this week to Secretary of War Newton D. Baker, on behalf of the numerous professionals in the army, requesting that the latter receive three or four weeks' notice of their discharge from the service, if practicable, in order that their securing of employment may be surrounded by as favorable conditions as possible. A similar letter was also sent to Secretary of the Navy Josephus Daniels.

The matter of employment for the actor, who is to be discharged from the service, has been the subject of several conferences held by the executive board of the N. V. A. recently, and after the question had been gone into thoroughly, it was decided to solicit the aid of the respective heads of the Army and Navy, in an effort to at least minimize the difficulties encountered by the artist seeking to re-establish himself once more in civil life.

In his letter to the Army and Navy executives, which follows, Chesterfield has outlined the peculiar conditions attendant on an actor's securing employment, explaining in detail the reasons why a person who earns his living on the stage should be accorded the privilege of the advance notice of discharge asked for.

"New York, Feb. 17, 1919.

Hon. Newton D. Baker, Secretary of War, Washington, D. C.

Sir: In behalf of the great number of actors in the United States Army, members of this organization, I have the honor to present for your consideration, and request cooperation of your department, in the solution of a problem which vitally

affects their welfare.

1. It is the custom in organizing vaudeville acts and theatrical companies, to prepare considerably ahead for the personnel of which they will be constituted.

2. It is not a profession in which there is continually a current demand for all types of artists, and it is therefore of vital importance both to the organizer of the act or company, and to the artists who are to make their livelihood as members thereof, that it be known as far ahead of time as practicable, what companies and acts are being organized, and what actors are to be available.

3. It is, therefore, apparent that if an actor may have some notice in advance, say three or four weeks, of the approximate date upon which he may be released from military service, he has an opportunity to advise the sources from which he will likely secure employment, of the fact that he will be available for service professionally upon or about a certain date.

4. The purpose of this letter is, therefore, to request that you give your favorable consideration to a practicable plan whereby those professional actors, now in the army, may have such notice of probable discharge.

5. This organization represents a membership of more than twelve thousand professionals, and will be very grateful for such consideration as may be given the adoption of a practicable plan whereby advance notice of probable discharge from the army may be given them.

Very respectfully,

"NAT'L VAUDEVILLE ARTISTS, Inc.,  
"Per HENRY CHESTERFIELD, Secy."

### SEEK KIN OF DEAD MINSTREL

WALTHAM, Mass., Feb. 17.—An effort is being made to locate the relatives or personal friends of Henry Prince, a minstrel, who died here last week following an attack of pneumonia. There is a clue about a brother of the deceased, living in Cambridge, but it has been impossible to get in touch with him.

The members of Gene Loughton's Minstrel Review, of which company Prince was a member, paid his hospital bill, but could do nothing with the body. The undertaker, who now has the body, has agreed to hold it for a while longer.

Charles T. Earle, who was in vaudeville with two diving acts, but has been engaged in government work for some time, is trying to collect enough money to purchase a grave for the deceased, from vaudeville performers appearing in Boston. J. Arthur Burke, of the local health department, meanwhile has telegraphed the Actors' Fund in New York.

WASHINGTON, Feb. 17.—Chief Counsel J. W. Walsh, of the Federal Trade Commission, has gone to Chicago to take up the Sears-Roebuck case, it was stated at his office today, and as a result, no definite date for the resumption of the inquiry which he is conducting into the vaudeville situation in New York could be obtained. The belief at his office seemed to be that he would spend the rest of the week in the windy city. Altogether, there are about fifty cases on the calendar of the commission and it may be that when the investigation is resumed, an assistant will conduct the examination of witnesses.

### VAUDE INQUIRY DATES NOT SET

CHICAGO, Feb. 16.—Sheppard Butler has succeeded Burton Rascoe as dramatic critic of the *Tribune*. Rascoe succeeded Percy Hammond when the latter was sent by the *Tribune* to Belgium and France on a special assignment two months ago.

### "LIVE FOREVER" IS CRUDE

BALTIMORE, Md., Feb. 17.—This evening, at the Academy of Music, Klaw & Erlanger and George C. Tyler, presented for the first time on any stage, "A Comedy of Sawdust and Sentiment" entitled "Live Forever." It is by Arthur Bennett, who is a frequent visitor here, and its principal scenes are founded on various episodes culled from the many stories of circus and race track life which he has written over the *nom de plume* of L. B. Yates, to whom the piece is attributed on the play bill.

It is a comedy of character, rather than of situation, its interest centering in the projection of a group of what to most playgoers must be quite unfamiliar characters, a "Circus Queen" and three types of book-makers—the rather hard, sinister "Paragon Pete"; the good-natured and Falstaffian "Oregon Sucker," and the young enthusiast of the trio, "The Singing Kid."

The story is flimsy and has to do with the attempts of the elder members of this coterie to save the boy from the animal trainer whom he has just married, for they believe that she is merely after the boy's money and that she is going to interfere with his life and break up the triumvirate. As a matter of fact, the woman believes that the "Kid" is capable of better things than following the horses, and she sets about to win him away from the old life.

These principal characters are the high lights in a group of cleverly limned types of circus people, a boss hostler, clowns, a "mender," a colored factotum, the "Major" who owns the show, his sister, acrobats and the like, and there are delightful horses and dogs and the various accessories of the sawdust ring.

The performance last evening was lacking in cohesion and seemed purely experimental to judges of values of potentialities of work as an entertainment. Like all plays that have direct literary inspiration, the types are suggested through long conversations that are characteristic of speakers but which have little bearing on the action.

It will probably be several days before this entertainment is whipped into shape, but to-night some admirable pieces of acting helped to give a certain vitality to the performance. The role of the kid, a character projected with a great deal of skill—it is in fact a rather notable characterization—was played with a remarkable effervescent youthfulness by Capt. William Harrigan.

James Lackaye gave an unctuous portrayal of the "Oregon Sucker," and Robert McWade, Jr., was capital as "Paragon Pete."

The role of Mlle. Maud Mazurka was acted with spirit and much sincerity by Marie Nordstrum, and the various types with which the production is replete were all presented with no little verisimilitude.

The play, however, is not ready. It will be possible to give a more just estimate of it later on.

### GETS JUDGMENT FOR \$345

LONDON, Eng., Jan. 31.—In the Westminster County Court on Thursday, before Judge Lush, Percy Thomas Selbit, producer and agent, was given judgment for \$345, with costs, against Arthur Goldstein, proprietor of a theatre in Boston. The judgment was the result of a suit by Selbit, who sent his revue "Flashlights" to Boston under the representation of Goldstein that the "takings" would reach \$750 or more for the week. The actual receipts for the week were \$200, and Selbit sued to recover his full share of the receipts which, under Goldstein's representations, would have been \$487.55.

### SAYS ACTRESS STOLE HUSBAND

Marion Dorr, said to be an actress, was accused last week in the Supreme Court of stealing the affections of Rawson Underhill, member of the Stock Exchange firm of Underhill and Gilmor, in the trial of a separation suit brought by Justina Mills Underhill.

It was testified that the actress received gifts of expensive jewelry, flowers and money from the broker, and it was also brought out that on one occasion Underhill had accused Miss Dorr of trying to part him from \$50,000.

### "TUMBLE IN" GETS OVER

WASHINGTON, Feb. 17.—Arthur Hammerstein has set bedroom farce to music in "Tumble Inn," his third musical production of the season, and while the piece is not so catchy and effective as "Somebody's Sweetheart," it is worthy entertainment and a lot better than "Some-time" when that piece was first staged.

"Tumble In" goes over in acceptable fashion by virtue of a good farce idea, some tuneful melodies and at least two ensemble numbers that are audacious in their charm. Hammerstein has barked back to the old Rinehart-Hopwood farce comedy, "Seven Days," for the plot of "Tumble In," and Rudolph Friml has decorated it with at least six good numbers, two of which—"Wedding Blues" and "Limbo Land"—should attract the Virola.

Charles Ruggles has been cast in the chief male comedy role, with Peggy O'Neill playing opposite. Whether these two performers will last, depends on how funny the producer wants to make "Tumble In." Ruggles has a part that Walter Catlett would instantly assimilate. Both Mr. Ruggles and Miss O'Neill, however, gave performances that were entirely to themselves. Edna Hibbard, late of "Rock-a-Bye Baby" and "Twin Beds," has been assigned an important part—the role of a bogus wife—and here she has a far more sunshiny, optimistic character than she had in "Rock-a-Bye Baby." Olga Mishka, a dancer, walked away with the specialty honors in several dance numbers.

Bertram Harrison's ensembles drew marked attention, as did Friml's music. Such members of the cast as Zelda Sears, William Halligan and Fred Heider were all selected for favorable mention.

### DETROIT LIKES "ADAM AND EVE"

DETROIT, Mich., Feb. 17.—One of the cheriest adventures of the season is "Adam and Eva" the satirical comedy of which Guy Bolton and George Middleton are joint authors and Fray Comstock producer "Adam and Eva" was made known for the first time on any stage at the Shubert Garrick to-night and went over with a rush.

There is evident an intent to provide something more substantial than mere superficial funmaking in the fable that deals with the uselessness and the wild-extravagance of the younger generation of wasters in scattering the unearned increment that is their portion, and while the comedy is always in evidence there is food for sober thought in the proceedings.

The story tells of an outsider substituted for the father of an irresponsible brood, while pater is on a South American trip. The manner in which this man brings the idlers to a state of usefulness, by means of a manufactured report of the financial ruin of the head of the household and at the end brings to the deserving members of the group the sentimental and practical awards, is interestingly told, and worked out in a manner that keeps suspense keyed to a high pitch until the final moment. There is also a generous amount of satirical and epigrammatic writing that fits in perfectly with the action and the lesson that is impressed.

A notable cast has been engaged including Otto Kruger who plays the adjuster of affairs.

Ruth Shepley plays Eva, chief of the wasters.

Courtenay Foote a fortune seeking English nobleman, John Flood, the hardworked porter, Jean Shelby, a jewel of a maid, Ferdinand Gottschalk, William B. Mack, Adelaide Prince, Reginald Mason and Robert A. Arnold.

### WANT HELP ON TAX

The theatrical managers of New York have been invited to meet in the office of the Collector of Internal Revenue Mark Eisner on Friday afternoon to discuss ways and means, if possible, to make the new theatre admission tax more simple. Clarence W. Nutt, chief zone officer, extended the invitations and requested that the managers come ready to make any suggestion that they think may possibly help them and the revenue office at the same time.



# VAUDEVILLE

## BOOKERS MUST STOP MAKING PROMISES

E. F. ALBEE ISSUES ORDER

E. F. Albee, head of the Keith Vaudeville Exchange, issued instructions last week to all booking managers to refrain hereafter from making rash promises with respect to engagements, to acts or their representatives.

Some of the booking men, it was reported, in order to secure certain desirable acts for a limited period, have been making promises of future time to follow that were impossible of fulfillment, and the fact prompted Mr. Albee to take a hand in the matter.

The order was issued last Thursday and placed on the bulletin board on the sixth floor. It reads as follows:

"To All Booking Men in this Office, Both Upstairs and Down!

"In order to book an act, no matter how badly you need it, I do not want any false statements made or false hopes held out in order to make them accept one or two weeks. Tell the artist the truth, and, if they do not accept what you offer, then find something else.

"I also wish you to instruct every representative with whom you are doing business to carry out this order. As I am interested in all the houses on the Keith circuit, I would much rather take a less attractive show than have misunderstandings and discontent.

"(Signed) E. F. ALBEE."

### NIXON ACCUSES 4 MAGIC MEN

W. J. (Doc) Nixon has filed a complaint with the N. V. A. against the following magicians, Carl Rosini, The Great Leon, Ching Ling Toy and De Bars, alleging that each of the persons named is professionally making use of an apparatus which Nixon asserts he originated, and has used for years for the purpose of performing a trick known as "The Vanishing Duck." The Joint Complaint Bureau of the N. V. A. and the V. M. P. A. recently rendered a decision in a similar case in which Nixon charged someone with infringing on "The Vanishing Duck" trick, the decision awarding the exclusive performing rights of the apparatus used in doing the trick in question to Doc. Nixon. The Joint Complaint Board will take the four new complaints up this week.

### "STATUES" CASE SETTLED

The N. V. A. effected a settlement this week in the matter of a complaint filed recently by Clark and Verdi against Freed and Green, in which the former team charged the latter with lifting a part of Clark and Verdi's new act entitled "Statues." Upon the receipt of a letter from Henry Chesterfield outlining the charge made against them by Clark and Verdi, Freed and Green immediately replied and stated that they would stop the complained of infringement forthwith, adding that they were not aware of Clark and Verdi's prior right to the material in question.

### THOR HAS NEW ACT

"A Honeymoon Inn" is the title of a new act produced by Ruth Thor. George Nagel, Howard Pigott and Helen Girard are featured in the offering, which also includes a chorus of six. The turn opened at the Star on Thursday of last week. It is now playing the United time, opening in Camden on Thursday, after playing in Chester during the first half.

### DURAND SETTLES \$9,000 SUIT

After a trial last week in the Supreme Court which lasted four days, an action for breach of contract brought by Evan Burrows Fontaine, the dancer, against Paul Durand and William Baxter, was settled by the latter paying \$1,350 to Miss Fontaine. In her complaint she asked for \$9,600.

The dancer, through her attorneys, Frankel and Gold, alleged that she had made an agreement with Durand and Baxter in 1916 to be booked and managed by them, for which she was to receive no less than \$250 weekly. She testified that her dancing act played over the Keith Circuit between July 1, 1916, and June 1, 1917, and that during that period she received money from them only in small amounts which barely covered the expenses of herself and mother.

Miss Fontaine also testified that, previous to entering into an agreement to work for Durand and Baxter she had been earning approximately \$300 a week by dancing in the Waldorf-Astoria Hotel. At the present time Miss Fontaine is under contract to appear in the Ziegfeld "Midnight Frolic," where she receives, it was testified, \$200 a week, and the management also guarantees that she will earn from \$100 to \$150 more weekly from outside dancing engagements procured for her.

Durand and Baxter, through their attorney, Samuel Fingerhut, denied most of Miss Fontaine's allegations and contended that they had at all times paid her all that was coming to her. They also claimed that she was withholding several pieces of scenery and some valuable costumes that belonged to them. This claim was adjusted in the settlement.

However, the same attorneys who were instrumental in gaining \$1,350 for Miss Fontaine at this time are the attorneys who represented Harry S. Proctor when the latter obtained a judgment for rent against Miss Fontaine amounting to \$926.22. The judgment was obtained May 29, 1917.

At the present time, Frankel and Gold have placed an execution in the hands of the sheriff and the latter, through an arrangement with the attorneys for Proctor (Frankel and Gold, who are also the attorneys for Miss Fontaine) will collect the judgment in installments. The dancer has already paid \$100 on account of the judgment for rent recorded against her, it was stated.

### MUST SUE OVER AGAIN

When Bert La Mont some time ago obtained a judgment for \$63 against the Walsh Amusement Company he thought he was suing the company that controls the Crescent Theatre, Brooklyn. But, last week, when City Marshal Peter F. Gaffney went over to the Crescent and attempted to collect the judgment, he discovered it was against the whole Walsh company.

It seems that La Mont should have sued the John F. Walsh Amusement Company, Inc., instead of which suit was brought against just plain Walsh Amusement Company. Now La Mont's recourse lies in making a motion in the Municipal Court to amend the name of the defendant against which he obtained a judgment, or else start a new action all over again.

La Mont's claim is for \$50, which, he alleges, he had to pay out of his own pocket to Belle Newman for appearing at the Crescent Theatre during the week of December 2 last. The management did not pay her, so La Mont, having booked her at the house, paid her himself and sued to recover the amount. Frank Abbot is manager of the Crescent Theatre.

### OUT OF COLONIAL BILL

Fenton and Fields were obliged to withdraw from the Colonial bill after the matinee performance on Monday on account of illness and were replaced by Little Billy.

## KEENEY OFFERS ALL-SERVICE SHOWS

FIRST IN FIELD WITH IDEA

Frank Keeney, first in field with idea, is this week offering two bills composed, with a solitary exception, of artists who are now, or have been until recently, members of the Army, Navy or Marine Corps. Keeney's All-Service bills are interchangeable, the show that plays Newark the first half going to Brooklyn the second half, and vice-versa.

Fred Curtis, Keeney's booking manager, went to considerable preliminary trouble in arranging the All-Service bills, having worked on the idea for the last six weeks. If possible, the bills will be kept intact and sent over the Moss Circuit, as units.

The bill at Keeney's Brooklyn the first half consists of Daly and Bellow, whirlwind dancers; Sergeant Hendricks and Chief Petty Officer Evans, athletic act; Capt. Frank Halls and company, sketch; Harry Adler, monologist; "An Evening in the Hut," introducing Sergeant D. McKinney, Private Jim Bradley, Seaman Harry Downs, and others. The remainder of the bill contains the names of Violini, dancing violinist; Bert Haulon, song writer and comedian, and "What the Boys Did Over There," a spectacular singing turn, depicting life in the trenches.

The Newark bill is as follows: Wier and Sheldon, comedy and singing act; Young and Leander, comedians; Harry Rose, ventriloquist; Halliday and Neville, comedians; Lieut. Merlin, magician; Sergeant Byron Silver and company, sketch; Bolger Bros., banjoists; Brosius and Brown, comedians, and Bevans and Flint, comedy sketch team.

### SAYS MARTINI BROKE CONTRACT

Bert La Mont lodged a complaint against Bob Martini with the N. V. A. last week, charging that Martini had broken a contract which he entered into with him some time ago. The trouble between La Mont and Martini is alleged to have arisen as a result of Martini leaving one of La Mont's acts, which was to have played a four days' engagement at Camp Mills recently. Martini, according to La Mont, closed with the act after playing two days. La Mont asks that the N. V. A. straighten out the matter to the extent of having Martini reimburse him.

### NEW ACT IS FORMED

Joseph Hart has formed a new vaudeville team. Glen White, recently a motion picture leading man, and Florrie De Mar are members of the new combination. Miss De Mar is the sister of Carrie De Mar. White has played as leading man with Theda Bara, Valeska Suratt, Lillian Russell and other film stars.

### WILL PRODUCE ACTS

Mark Linder, who has appeared in vaudeville in numerous sketches, and Samuel Grisman, just out of the service, have formed a new firm to produce in vaudeville, with offices in the Putnam Building. Their first production will be a playlet with five people entitled, "That Night," written by James Horan.

### SETTLE SHAYNE-CORNETTA CASE

The complaint of Al Shayne versus Tony Cornetta, in which Shayne alleged that Cornetta was infringing on certain material identified with the Shayne act, has been amicably settled to the satisfaction of both parties, the N. V. A. acting as mediator in the difficulty.

### LOEW WANTS 100 THEATRES

Kansas City, Mo., Feb. 16.—One hundred theatres by Labor Day, 1919, is the aim of Marcus Loew, vaudeville magnate, according to an announcement he made while visiting Kansas City with his general representative, E. A. Schiller, to look after improvements to be made in the recently acquired Garden Theatre here.

The theatre will be remodeled, seating capacity increased, a pipe organ and other improvements put in. The new name, when opened in the fall, will be "Loew's Garden," it was also announced.

### CLARK CHARGES LIFT OF NAME

John F. Clark, the monologist, has registered a complaint with the National Vaudeville Artists, Inc., in which he alleges that a certain comedy acrobatic act now playing on the Loew Circuit is using his name in their billing matter. Clark claims originality and precedence in the matter of his cognomen as far as vaudeville is concerned, his having been a standard act for over twenty years. The N. V. A. is conducting an investigation and will make known its decision later in the week.

### PROCTOR CASE UP ON 24TH

TROY, N. Y., Feb. 17.—The legal action brought by the Proctor's Theatre to prevent the city authorities from interfering with their Sunday performances in this city, is scheduled for a further hearing on February 24, the temporary injunction obtained by the Proctor people a couple of weeks ago being returnable on the above-mentioned date.

### NAME HOROWITZ CASE RECEIVER

A receiver has been appointed in the bankruptcy case of Arthur J. Horwitz, the vaudeville agent, in the Putnam Building, who filed a voluntary petition in bankruptcy last week. The receiver is Bernard J. Sandler, of 281 Broadway, who stated Monday that a meeting of creditors would probably take place within a week.

### SHEA BOOKING OSWEGO HOUSE

The Richardson Theatre in Oswego, N. Y., is now playing a regular run of four vaudeville acts a week booked by Jack Shea. Up to a week or two ago the house was used for any burlesque or road show that happened to be in town, but will now continue with that policy in the first half of the week only.

### MABEL CARRUTHERS HAS NEW ACT

Mabel Carruthers, who has recently been playing in stock at Memphis, Tenn., is now in New York and has started rehearsals on a new act which she will present in vaudeville. Her new act has been written by Jimmie Barry, who is also directing the offering.

### NANCE O'NEILL ROUTED

Nance O'Neill, the legitimate actress, has received a long route over the Keith time that will keep her in vaudeville for the rest of the current season. She opens in Youngstown next week and will play throughout the middle west for several weeks.

### ALAN BROOKS HAS NEW ACT

Alan Brooks has a new comedy act which he will break in shortly. It is a farce, constructed somewhat along the lines of his former vaudeville vehicles. The act opens on the Poli time on February 24. Harry Weber is handling the turn.

### HOUSES CHANGE BOOKERS

Tom Jones, the booking agent in the Putnam Building, is now placing acts in two more houses. They are the Grand Opera House in this city and the Olympic in Brooklyn. Bill Casey formerly booked the houses.



# VAUDEVILLE

## ALHAMBRA

A bill of well selected acts so arranged as to get the best work possible out of each pleased an audience that filled this house Monday afternoon.

Buck Pielert and Abbie Scofield started the bill off. Miss Scofield opened with a song, after which Pielert did a number of juggling and balancing feats, all of which were well executed. During Pielert's work Miss Scofield keeps up a rapid fire of comedy patter which adds to the value of the act, getting many laughs. She is a clever comedienne and Pielert is a good juggler.

Val and Ernie Stanton, who bill themselves as the "English Boys from America" proved to be worth while entertainers. They opened with comedy talk and jokes, which won them many laughs. The taller of the boys imitates a Jew's harp and plays a harmonica and his partner plays a small ukulele. They also give a few short songs. For an encore they gave a soft shoe dance. They have a good act. Their material is good and they put it over to the best advantage. They are also crackerjack dancers.

McDevitt, Kelly and Lucey, two men and a woman, presented a skit called "The Piano Movers and the Actress," in which they scored a hit of good proportions. The sketch opens with the woman talking on the phone, about a piano which is to be delivered to her. A noise is heard off stage, which sounds as though a piano was falling down stairs and the men bring in the instrument. Then follows some comedy dialogue as to where the piano is to be placed and it is pushed from one side of the stage to the other and back again. The woman then sings, while the taller of the men accompanies her. This gives way to a soft shoe eccentric dance by the taller man, while his male partner plays the piano, and later joins him in the dance. They close with another dance by the men. The men are capable performers, and the tall one is one of the best eccentric dancers seen at this house this season.

Frances Kennedy followed with her talking and singing act. She rendered four songs and gave a little patter in between. She also gave an imitation of a number of ladies at an afternoon card party in which she portrays a woman who pulls every other woman to pieces. She had the audience with her from the start and scored a decided hit and was compelled to take an encore.

Mabel McCane, assisted by Grant and Wing and Al Sexton, presented her vaudeville revue, consisting of songs and dances. Sexton opens with a song which introduced Miss McCane. They give way to Grant and Wing in a dance. Songs and dances follow alternately, there being five song numbers in all and five dances, the finish being a dance by Miss McCane and Sexton, and Grant and Wing. The act met with success.

L. Wolfe Gilbert and Anatole Friedland, on first after the intermission, scored heavily and took two encores. Wolfe sang five songs in all, including a medley. They were assisted by a young woman singer.

Wilfred Clarke, assisted by Grace Menken and two other players, not programmed, were seen in "His Reel Trouble," a capital comedy skit which tells of a young man and his wife who have each unknown to the other, appeared in the movies. The climax comes when each discovers the other's secret. The skit is well written and acted by Clarke and his company.

Adele Rowland, assisted by Will Donaldson at the piano, was so well liked that she was called upon to respond to an encore. She sang eight songs, gave a little talk and a recitation.

Tom Bryan and Lillian Broderick, in "Let's Dance," closed the show and held the audience seated to the finish. They are capital dancers and received full approval for their work.

E. W.

## VAUDEVILLE REVIEWS

(Continued on pages 10, 23, 30, 32)

### PALACE

De Witt, Burns and Torrence, a novelty acrobatic and perch act with a toy shop setting, opened the show. The characters, in toy make-up, awake and go through a fast routine, well put together, which started the show off excellently.

Pauline Welch, and the United States Navy Four, a quartet of sailors in uniform, each of whom possesses a good singing voice, rendered a repertoire of published numbers. The act opens with a motion picture of the sailors on board ship, where they are met by Miss Welch and persuaded to join her in vaudeville engagement. The balance of the act is made up of solos and quartette numbers, all of which were well received.

Sallie Fisher, in "The Choir Rehearsal," did well in the third spot, although the fact that she is suffering from a throat trouble was evident. The story of the little playlet, which deals with a girl banished from the choir choir on account of singing a secular song, is too familiar to need repeating. Well acted by her little company, it received many laughs and much applause at the finish. Were Miss Fisher in better voice, the playlet, which depends so much upon her singing, would undoubtedly have gone much better.

A. Robbins, who bills his act as "The Walking Music Store," is all of that, for about his person are concealed a half dozen musical instruments of various sizes and shapes, as well as fully as many "props," used to build up the comedy section of his performance. He imitates all the instruments well, one or two being exceptional. That of the cornet and guitar are most deceptive. A woman plays the accompaniments on a small street organ.

Joan Sawyer, the society dancer, billed as a dancing act, and Arthur Ashley, the screen actor, announced to follow her on the program, have combined, and presented an act in which Miss Sawyer dances but one number, devoting the rest of her performance to songs, a bit of dialogue and a scene from "The Man Who Came Back." Evidently sensing the end of the dance craze, Miss Sawyer is making her appeal through her vocal and histrionic ability, both of which were hitherto unsuspected. The act will be further reviewed under New Acts.

Emma Carus opened after intermission and scored one of the big hits of the bill. With material that is new and timely, a clever partner in Walter Leopold, some songs sung particularly well, the comedienne has one of the best acts with which she has been identified for many seasons. The prohibition talk, timely and clever, received a lot of laughs, and there are just enough songs in the act to make their introduction welcome spots. Recalled after numerous encores, Miss Carus made a bright and witty speech of thanks.

George White and his dancers held over for the second week, did well with the same routine presented previously. The new finish, introduced for the first time during last week's engagement, brings the act to a good close, and if the act were ended at that point it would be far more effective. White, however, evidently believes in announcements, and at the act's finish, makes a number, all of which detract from the offering.

Henry Lewis, on late, found little trouble in getting the big audience with him, and soon had a hit of large proportions to his credit. Lewis has some excellent material, which, combined with his fine personality and ability in putting it over, makes of his offering a sure fire applause getter on any bill.

"Color Gems," a novelty posing act, well put on, closed the show, and in spite of the lateness of the hour, held the audience well.

W. V.

### RIVERSIDE

Bradna and Derrick, in a well put on equestrian act opened the show. The act, which has played most of the local big time houses, is a smooth running offering, the animals are fine and the riders go through their tricks with speed and ease.

Felix Bernard and Jack Duffy scored a hit in the second position with a number of published songs, not particularly well rendered, but the hard work and the couple's evident desire to please carried them over.

Bradley and Ardine, with Eddie Moran at the piano did well with a collection of special songs and some particularly well executed dances. The act, which received a lot of applause at the finish, runs a little too long and one of the songs and its dance accompaniment could well be dispensed with.

Clara Morton with her new songalogue did well, but made the mistake common with scores of actors who are liberally applauded, of remaining on too long. Her songs are well written and cleverly rendered and her dancing is always a delight. Her encore bit, however, was much too long and a good portion of it could be eliminated with advantage.

The big hit of the first part went to Sam and Kitty Morton with the two younger children in the act for the finish. Sam and Kitty got more than their usual share of laughter and applause and at the finish, the big applause hit of the bill went to this clever couple. Martha and Joe are doing considerable in the act at present and are fast working into the important parts formerly played by Clara and Paul. Clara joined the act for the encore and a big dance number well executed in which all joined pleased the big audience.

Lyons and Yosco, opened after intermission and their fine musicianly performance on the harp and cello was greatly enjoyed. Both play well, particularly the harpist, who is an artist and his solo was received with great applause. Some new songs of the team's own composition are featured, all of which met with success, the "Toast to the U. S. A." being both timely and appropriate.

Edna Goodrich, in the Edgar Allen Woolf sketch, "The Mannequin," pleased the feminine portion of the audience with her display of wonderful gowns as well as entertaining all with her portrayal of the model who had taken a place in a fashionable dressmaking establishment, in order to get a story for her newspaper. Her sudden meeting with her intended who had also gone to the place in order to get a story for his own newspaper furnished what little dramatic interest the piece contains. The stage settings and the gowns, attractively shown by Miss Goodrich, however, are the main assets of the playlet.

Frank Fay, with a pianist, some new published songs as well as one or two special numbers are next to closing, found the spot a difficult one. His stories are not of the best, and one or two of the songs as he rendered them border on the suggestive. One number, a "Bring Back Those Days" song with a comedy twist to the chorus and some special verses brought considerable applause and was one of the bright spots in the act.

"Yip! Yip! Yaphankers," the big soldier acrobatic act with Sergeant Frank Molino featured closed the show and scored a large sized hit. The act is full of action from start to finish and the men go through a rapid routine which never lags from the rise of the curtain to its fall. While the soldier atmosphere undoubtedly helps greatly, the act is strong enough to get safely past on its merits anywhere.

W. V.

## ORPHEUM

Due to the belated arrival of his trunks, Owen McGivney, the quick change artist, was shifted from third to the closing spot, but will continue in the third position for the rest of the week. To avoid confusion, Elsie La Bergere, originally slated to close, went on after intermission.

Lalla Selbini opened the show with a novel cycling act. Assisted by her brother, she performs several feats on the bicycle and unicycle. She fills in with some patter that could be improved, and, at the conclusion, does some dancing and a unique Scotch bit that goes well.

Espe and Dutton found the number two position easy. They did several difficult strength testing feats with heavy objects, some hand-to-hand lifts, nut comedy and dancing. They are a clever pair of performers and deserved all the applause they received. One of them did some good work with a large metal ball and an object resembling a torpedo, throwing them high into the air and catching them upon his back and shoulders. The offering is well arranged, and, as presented by this duo, almost sure fire.

Joe Morris and Flossie Campbell captured the laughing honors. Morris is clever as a nut comedian and is very capably assisted by Miss Campbell. They started with some dialogue which drew a goodly number of laughs. While his partner was rendering a song, Morris left the stage and entered one of the upper stage boxes. Perched there, he started a dialogue dealing with women and some garment which he was knitting and had the audience in an uproar of laughter.

Muriel Worth, accompanied by two women violinists, presented her dancing act and scored a hit of no small size. The turn is nicely staged and Miss Worth is a talented and hard working performer. Her opening number, following a violin duet which the orchestra incidentally drowned out with a loud blare, consisted of an old-fashioned dance. This was followed by another violin duet. To the strains of a selection from Madame Butterfly, the principal then did some interpretative dancing that was remarkably well done and earned her a big hand, although it was a rather sharp contrast to the selection which preceded it. The rest of the act was also well liked.

Elsie La Bergere and her two posing dogs went on after intermission and held the interest of the crowd throughout. Some artistic poses were assumed by the principal and her canines and the last two scenes, based on patriotic motives, got her a generous round of applause. A man who wore the uniform of a soldier assisted her in the latter and held up his end creditably.

The Texas Comedy Four, a male quartet, rendered a number of current popular song hits and registered with telling effect. They started with a harmony number that sent them off to a fast start and their concluding song, announced as their own conception of southern darkies singing the "Memphis Blues," went equally well at the end. For encores, they sang a comedy number.

Madame Olga Petrova, making her first vaudeville appearance in New York since she went into the movies several years ago, received a tremendous ovation and was forced to make two speeches before she was allowed to depart. She will be fully reviewed under New Acts.

Mullen and Coogan, two men, sang some songs, did some dancing and, for the greater part, rendered nut comedy. They overdo the latter which would be improved by being shortened.

Owen McGivney closed the show with his sketch called "Bill Sikes," taken from Dickens' "Oliver Twist." In it he impersonated five characters, four men and a woman, making a series of lightning changes that were remarkable. Not a person left the theatre while McGivney was on.

I. S.



# VAUDEVILLE

## COLONIAL

Howard and Helen Savage opened after the pictures and interested the audience with a shooting act that contained many thrills. Both are capable of handling the rifle and won a big hand with a "disrobing" bit in which the man shoots large buttons from the wrap of the woman. After the last shot the wraps fall off her.

Chief Croupalican explained at the opening of his act that he permitted the barber to clip his hair short for the reason that he was a soldier for twenty-four hours and had his haircut so that he could keep the "cooties" away. The announcement did not get a laugh. In fact, it was so unfunny that the balance of the act suffered in consequence. A ballad was rendered in a fairly good voice, but a war recitation received little applause. A short monologue had little punch and, for a finish, he sang the "Marsellaise," after requesting the audience to remain seated during its rendition. The Chief is sadly in need of new material.

Travers and Douglas, assisted by Louis Thiel, presented "Morning Glory," a playlet that deals with the discharge of a school teacher who received letters from a man who afterwards turns out to be a soap salesman. He explains that "Morning Glory" is the trade name of a brand of soap which when used by youngsters, will make them bright and happy. The old school commissioner enters then and the salesman makes him believe that he saw him in a cabaret with a "blonde." Confused, the old man admits it and tells the salesman that he will do anything if he does not tell his wife. The salesman asks that the school teacher be re-instated and it is done after the salesman sells the commissioner a quantity of soap. The act is well put on and all three in the cast do well.

Henry Lewis scored a huge hit with songs and funny sayings. The cash register was missing, but that did not hinder him from being one of the big hits of the show.

The Ford Sisters are about the classiest pair of steppers that have been on view for some time. Their costumes and smiling countenances, together with expert dancing, put them in the hit class. Arthur Anderson accompanied at the piano and played two solos that hit the mark.

Joe Jackson opened after intermission. His work is not as good as in former years. He appears to be careless with the comedy at times and gets a laugh only when the handle bar appears in the back of his trousers.

Fenton and Fields were severely handicapped owing to the fact that Fenton was suffering from throat trouble. The opening, when they sang and talk Italian off stage and then appear in black face, won a good hand. The boys are excellent performers, but have a few old bits that have been done many times before. They step a little and this portion was one of the features. The audience liked them but, undoubtedly, they did not give the performance that they are capable of delivering.

William Seabury, assisted by Jeannette Hackett, uncovered a few dances that were clever. Seabury's solo dance is the bright spot of the act. Miss Hackett looked best in the opening number. The Argentine Jazz employed at the finish sent them off with a good hand.

Mehlinger and Meyer held down next to closing with credit. Mehlinger surely knows the art of delivering a song, as his enunciation is perfect. Meyer played some of his popular hits while his partner "chirped" the lyric and each number received heavy applause. They were the hit of the show.

"The Girl in the Air" held them in while the girl, seated on a bar that carried her out into the orchestra, sang three songs. J. D.

## VAUDEVILLE REVIEWS

(Continued from page 9 and on 28, 30, 32)

### AMERICAN

Dix and Dixie held the initial spot with a novel variety act, and were received with generous applause. They started with a tableau on a slack-wire with the man seated at a table on the wire. This was followed with a song by the two, who then gave a dance. Although the dancing has nothing in the way of new steps, it was neatly done. Some juggling preceded a song by the girl, that went over mainly because of a mirror from which she flashed the light into the audience. A few slack wire stunts sent the act off to a big hand.

Ed. Phillips offered a singing, talking and dancing act and received a good hand for his work. He knows how to put his material over and some of his stories drew hearty laughter. He did not do so well with his singing because the orchestra played so loudly he could not be heard. An eccentric dance was well done and showed that that end of the offering could be worked up to good advantage.

"The Rough Diamond," a sketch with two women and one man, followed and pleased. The story deals with a westerner who has come to see his boyhood sweetheart after an absence of ten years, and plays a joke on her and her mother.

Mack and Pagelia, started fast and kept going to the finish of the number! One of them takes the part of an Italian comedian and the other is an exceptionally good straight man. Although most of the jokes have already been heard in this kind of an act, the boys handle their material well and scored. A bit of comedy, however, which is on the blue order, would not be missed.

The Golden Troupe closed the first half of the bill and went off with a great big hand to their credit. The company consists of eight people and a leader of their own who takes his place in the orchestra. The music in the act is well selected, and the dancing, all of which is on the Russian style, was well done. A few numbers, which were played on a variety of stringed instruments, and a whistling contrivance, were exceptionally well played and scored nicely. The offering is among the best of its kind and should find it easy to get bookings.

Selma Sells opened after the intermission with a pretty song cycle that was well presented. Miss Sells is petite, has a pleasing personality and possesses a good voice. She started with a few popular numbers that did not show her voice to good advantage, but when she rendered a classical ballad, her voice was revealed with the best it had and the act went over for a big hand.

J. K. Emmet and Mary E. Ryan and company offered an oriental fantasy which they called "In Wishland." The act employs three people, the third being another man. The story is worked around The Storm King who is supposed to bring unhappiness wherever he goes. Miss Ryan, as the girl, wishes to see him and gets her wish by meeting another whom she mistakes for the Storm King. The whole act is presented in verse with a few songs by Emmet. His voice has a pleasing quality and is shown to best advantage in his yodeling numbers.

The Victoria Four, which is something on the style of the old-time quartette, offered a number of songs that were well sung, and patter which, although had nothing to it, was delivered in a manner that put it over. The boys have good voices and a pleasing variety of songs.

Mang and Snyder closed the bill with a strong man act in which they gave various exhibitions of strength by lifting and balancing each other in different positions and brought them applause. G. J. H.

### ROYAL

Lady Alice's pets opened the bill with an unusual animal act and held the initial spot nicely. Her pets consist of a collection of trained rats, dogs, cats and pigeons. The animals are well trained and execute their numerous difficult stunts in an entertaining manner. Most of the work is done by the rats, who were generously applauded.

Ben Harney was scheduled to hold down second position, but owing to illness, could not appear. Linton and Lawrence substituted for Harney.

Linton and Lawrence are capable performers, and rendered an excellent account of themselves. The team should brighten up their turn, however, with some new material. Linton is a first rate pianist and a solo on the instrument that would display his capabilities should be interpolated in the act.

The Four Readings stopped the show, and considering that they offer a dumb act, and in view of the calibre of the bill, their show-stopping stunt is a feat worth boasting of. They use a special drop hung in three, depicting a gymnasium. The act consists mainly of ground tumbling and sensational hand-to-hand catches. One of the company climbed to the top of a high slide on the stage, from which he slid across-stage to the hands of the other, for the feature stunt. It is a knockout.

Harry and Anna Seymour found easy going with a singing and dancing comedy offering. The patter is old, but is cleverly delivered. It went over in great shape. A few imitations of stars by Miss Seymour denoted the fact that she is a corking mimic.

"Very Good, Eddie" closed the first half, but found the going hard toward the latter part of the offering. This may have been due to the fact that intermission followed. The act can stand considerable condensation. The chorus did their work well. The principals are all competent players.

Ruby Norton and Sammy Lee opened the second half, and went off with the second best hand to their credit. Lee danced in a manner which is sure to strike home in the Bronx, and was generously applauded. Miss Norton rendered her songs in a pleasing manner and scored with every one of them. Both size up as a capable team and did their work in a way that merited them an encore.

Harry and Emma Sharrock held next to closing with their novel mind-reading act, with some comedy that was well done by both and put over their mind-reading stunt in a good, showman-like manner.

The hour was now so late that even Gus Edwards could not hold the house for his entire act. With Vincent O'Donnell, Alice Furness and Beatrice Curtis, he offered his "Welcome Home" song revue. The girls scored with their numbers, and O'Donnell showed that he still retains his pleasing soprano voice. Edwards himself sang well, and put over his numbers with the same degree of artistry that has always marked his efforts. In another position the act would score much better than it did. G. J. H.

### CLEF CLUB EXPANDING

The Clef Club Arabian Knights, who have been giving a series of musical concerts at the Selwyn Theatre Sunday evenings, opened a more extensive program last Saturday at Carnegie Hall. The audience was composed of a great part of the old 15th Regiment and many of the club's old admirers and friends.

E. Gilbert Anderson conducted the orchestra, which presented an unusual program.

## FIFTH AVENUE

Good business continues to hold sway at the Fifth Avenue. Every seat and all standing room was occupied long before the first act went on Monday night. Hugh Herbert, in "Mind Your Business," garnered the big laughing honors, with Jones and Greenlee, and Conroy and Murphy, running next, in the order named.

Juggling De Lisle opened the bill. He performed several difficult feats with Indian clubs, a racquet and tennis balls, but was not in very good form, slipping up on others several times. He did a difficult stunt, manipulating five hats, toward the conclusion of his act and left the stage when he was through, as though giving way to the following turn. To the surprise of all, however, De Lisle came out again juggling several clubs. The stunt was a good one.

Johnny Small and Sisters presented their song and dance offering in the number two position. The turn has a very pretty setting, which is marred, unfortunately, by a drop which is either poorly painted or very old. There are several good spots in the act and considerable applause was accorded the act at its finish. The singing is good and the dancing excellent.

Mabel Burke received her usual big hand for her rendition of an animated song. She was assisted by a male singer in the balcony who sang the chorus with her, and did his bit well.

Hugh Herbert presented a humorous playlet and drew his usual number of laughs. As a Hebrew impersonator, Herbert ranks with the best. There is nothing exaggerated about his work, the entire performance being natural and humorous without being overdrawn. The sketch is well written, being full of funny situations. Two men and a woman in the supporting cast also did well.

De Vine and Williams, a man and woman, presented their comedy offering, but did not find the going any too easy. The talking could be much improved, and the turn as a whole lacks "punch." The farce on drama got them some laughs, but for the greater part, the act was slow.

Conroy and Murphy, two men in black-face, kept the crowd laughing more because of the way in which they handled their material than because of the quality it possesses. With the introduction of some bright lines and a less abrupt finish, the offering would be vastly improved. It is a fairly good laugh getter as it is but needs brightening up in places.

Diana Bonnar is working in a new gown and has made some changes in her act. Instead of starting with her Italian selection, she is singing a ballad in English. Heretofore, she rendered her songs without explanation. Now she introduces a few remarks about her next piece, incidentally a new one in her repertoire. Instead of closing with another number in Italian, she follows it with a ballad in English, which she renders in pleasing fashion. Diana Bonnar is tall and stately, possessing great physical beauty. She has a likeable personality and a good, clear voice. The change in her material has improved the offering greatly. She was heartily applauded.

Jones and Greenlee, in the semi-windup, scored a laughing hit. The turn has good material (although some of it is beginning to grow old), and the performers make the best of it. They did not get off to a very fast start, but worked ardently and soon joined the hit class. There are two songs included that fit neatly into the act and give it the necessary variety.

The Gelli Troupe, four men and a woman, closed the show and did well. They went through a series of handstands, whirled, lifts and other acrobatic stunts. One of them, a mannikin, provided the humor and did a sort of cackling laugh throughout that got him a laugh whenever he did it. I. S.



# VAUDEVILLE

## JOAN SAWYER

Theatre—Palace.  
Style—*Recue*.  
Time—Thirty minutes.  
Setting—*Special*.

Joan Sawyer, in building her new act, evidently planned to give vaudeville audiences a big surprise. In this, at least, she has succeeded, for the offering the society dancer is presenting this week at the Palace is so mystifying and far away from anything she has previously shown, that the audience is completely in the dark as to just what it is all about until it is almost over.

The curtain rises showing a plush drop, before which Miss Sawyer appeared and announced that the non-appearance of her dancing partner made it impossible for her to go on. As she apologized for his absence, a male voice off stage was heard inquiring for "a leading lady." Miss Sawyer paused, then went to the entrance and brought on Arthur Ashley, the screen actor, who was billed to follow her. She requested him to act as her partner for the performance and thus save the situation. He agreed and announced that, with the audience's permission, two good acts would be rolled into one poor one.

Ashley then left to make a costume change, and the scene shifted to full stage, where, with Alfred Newman at the piano, Miss Sawyer sang a song about the "Beautiful ones getting by." It revealed the fact that she possesses the type of voice one usually associates with dancers.

Ashley then returned and, in the make-up of an old legitimate actor, recited "And the Other One Was Booth," with imitations of George Cohan, Frisco and Al Jolson. He then announced that he would recite "Gungha Dhin," but a pistol shot off stage interrupted him and Miss Sawyer joined him to dance a number, the only one in the act.

After this, John Guirnan came on and did his solo dance, after which Ashley returned and announced that Miss Sawyer and he would give a scene from any dramatic success which the audience might request.

Some one then called for one from "The Man Who Came Back" and, making up in view of the audience, they portrayed the big scene from the third act of that popular play. In it, Miss Sawyer demonstrated that she, at least, has some histrionic ability, a fact which even her close friends never suspected.

As a vaudeville offering, the act is lacking in a half dozen departments. There is no continuity of action, there are bad stage waits and, while it is interesting to a Broadway audience, its value in houses where the principals and their work is not well known, would be comparatively small. About the most that can be said for it at present is that it is a novelty. W. V.

## ADAMS AND THOMAS

Theatre—Eighty-first Street.  
Style—*Talking*.  
Time—Eleven minutes.  
Setting—*In two (special)*.

Adams and Thomas lay the scene of their offering in the front of a private house. Adams takes the part of a rich society young man who has recently married a former chorus girl, with Miss Thomas playing the latter. The action is supposed to take place immediately after they have attended a party given by a well-known society woman, and it is in front of her house they start the patter going, after making their entrance from the centre door in the house. He starts to tell about the way she humiliated him by her various breaks at the affair in a laugh-provoking manner, while Miss Thomas shows that she is a capable comedienne.

They are good entertainers and put their material over to the best advantage.

G. J. H.

## NEW ACTS AND REAPPEARANCES

(Continued on page 21)

### MADAME OLGA PETROVA

Theatre—Orpheum.  
Style—*Singing and Dramatic*.  
Time—Fourteen Minutes.  
Setting—*Special*.

After an absence of about four years, spent in appearing in motion pictures, Olga Petrova is back in vaudeville with an offering that includes some singing and a bit of emotional acting. Judging by the reception given her at her opening appearance in this city, her stay should be as long as she cares to make it.

Her act is a simple one, but her manner of rendering it, combined with her splendid personality, place it in the foremost ranks of vaudeville. Madame Petrova has a voice that is clear and resonant, and her excellent interpretation of her numbers, coupled with her remarkable enunciation, stamp her as a singer of ability.

Starting with a touching ballad, beautifully rendered, she follows with a song about a parrot, in which she imitates the various calls of that bird. Her third song is a classic selection with a beautiful melody well suited for her voice.

Following the songs, Madame Petrova enacted some emotional drama, which enabled her to display all of her talents as an actress. It consisted of the protest of a wife to her husband, whom she was forced to marry, and by whom she has been enslaved and treated brutally for years. At the end of her talk, he strangles her. Her rendition of this bit was excellent.

In response to persistent demands for an encore, she recited an original poem. Twice she had to make speeches, begging off, and, after she was through with the last one she was obliged to take several bows. I. S.

### NEILSON AND ELY

Theatre—One Hundred Twenty-fifth street.  
Style—*Dancing*.  
Time—Fourteen minutes.  
Setting—*Special*.

Neilson and Ely are a man and woman team. The woman is a capable toe dancer and her partner holds his end up efficiently, making it a good small time offering. They have a little ditty which they do at the start, however, that should be omitted immediately, for it has nothing to do with the act and is not put over effectively.

The woman member of the team starts with a toe dance, performing several unusual stunts. They sing a song about the old-fashioned waltz which they then do, and the male member renders a buck and wing dance in good fashion. She follows with an eccentric dance and he does a sort of burlesque on it. A fast double dance is followed by a dance by the man alone, after which the girl repeats it on her toes. I. S.

### VAN AND HARRIS

Theatre—Keith's (Jersey City).  
Style—*Singing and talking*.  
Time—Sixteen minutes.  
Setting—*Open full stage close in one*.

Annie Van and Fannie Morris are jovial entertainers who keep their audience in laughing humor from start to finish.

They open on full stage, which is unset and when they enter it is presumably for the purpose of rehearsing. They introduce a little dialogue and a song and then call off stage for scene in one.

More talk, a song by Miss Van and another song in which they both take part, follows.

Van and Morris are real comedienues, have capital material and put it over with a bang that wins laughs. E. W.

### SEVEN GLASGOW MAIDS

Theatre—Twenty-third Street.  
Style—*Musical and singing*.  
Time—Eighteen minutes.  
Setting—*Full stage (special)*.

The Seven Glasgow Maids, all genuine Scotch lassies, apparently, present a diversified routine of songs, dances, marches, bag-pipe selections, etc. The act opens with six of the girls singing a medley of old Scottish songs. A bag-pipe solo follows. Then all of the girls dance a reel in approved Highland fashion, the girl piper furnishing the liveliest sort of music imaginable. A vocal solo by a buxom young lady follows, rendered with an accent that is as Scotch as the thistle.

Next, the six girls put over a Highland fling, followed by another vocal selection by the stout girl. This is a song of the type made familiar over here by Harry Lauder, and the Twenty-third Streeters just ate it up. After one or two more ensemble dances, the act finishes with three of the girls playing bag-pipes and three beating drums. The bass drummer has the fancy stuff down pat and goes about her work as if she enjoyed it as much as the audience.

All of the girls wear kilts throughout the act. Incidentally, all of them present an attractive appearance in these same kilts. The turn is different from the regulation girl act and can easily headline bills in any of the popular priced houses. H. E.

### WILL BRINKMAN

Theatre—125th Street.  
Style—*Singing*.  
Time—Eight minutes.  
Setting—*In one*.

Will Brinkman, who was recently discharged from the army, offered his song cycle in uniform. But, with so many actors now playing in uniform, it is doubtful as to whether that will be an asset for any length of time.

Brinkman started with an old "Rose" ballad and followed it with a love song. In fact, his whole offering consists of a number of songs rendered in succession. Brinkman has a good baritone voice and sings his songs well, although he renders them as if he were giving a parlor entertainment. A song or two for comedy purposes would help the act a good deal, and, perhaps, do away with the impression that he is an amateur, which is really the impression he makes. G. J. H.

### CLIVALLI AND DOGS

Theatre—Eighty-first street.  
Style—*Trained dogs*.  
Time—Eight minutes.  
Setting—*Special two*.

Clivalli, who speaks with a strong Australian accent, has three trained dogs, two of an Australian breed and the other a poodle. The animals do very little that is not included in other dog acts and the turn seems destined to remain on the small time. Clivalli himself is a capable performer and does some balancing stunts with the dogs that help the act a great deal.

He starts by having the canines from the Antipodes go through a routine of the usual stunts in dog acts, after which he does his balancing stunts. The poodle is taken in and out in a little toy vehicle representing a red cross ambulance, to add novelty. The finishing trick, the kangaroo imitation, would fit it better earlier in the offering, the flag stunt being more appropriate for the end. I. S.

## KALAMA AND KAO

Theatre—Eighty-first Street.  
Style—*Hawaiian*.  
Time—Twelve minutes.  
Setting—*Full stage (special)*.

Opening the act on a Hawaiian drop in one, it rose on a full stage Hawaiian setting, with screening and props that were prettily painted.

Momi Kalama, assisted by William Kao, then offered "A Hawaiian Night's Entertainment." Kao opened the number with a song played on the ukelele while he sang. He was followed by Miss Kalama in a Hawaiian song that was well delivered. A new song played on the Hawaiian steel guitar by Kao showed ability on that instrument and received a big hand.

The original "Hoola Hoola" in costume, was danced by Miss Kalama, while Kao sang and played the ukelele. The dancing was unusually graceful for a dance of its type and was very prettily done. As this was the closing number of the act, a cyclorama of light effects was flashed on the back drop and gave a very good effect to the number. Both are artists in their line, sang their numbers in a pleasing manner and did something that closing act rarely does—stopped the picture from going on. G. J. H.

## RUBY CRAVEN & CO.

Theatre—Harlem Opera House.  
Style—*Sketch*.  
Time—Fourteen minutes.  
Setting—*In three (special)*.

The curtain rises on a bedroom scene, with a young lady in a kimono seated on a chair, reading. A second woman enters and announces that she is going to get married to a young poet she has met through a flirtation for the first time that afternoon.

The other pleads with her to accept a position she has landed for her where she will meet "regular guys" and will have a good time. She refuses, saying she expects her poet, and the sketch begins to drag from that point.

The moon then goes down but her poet has not yet appeared and finally, thoroughly discouraged, she says she will look for a job the next day. While she is crying, the young man, who is not seen in the sketch, whistles for her and she runs down to him. The other sobs "Alone! All alone!" and the curtain drops.

The sketch is slow and arrives at nowhere, but may get over in the small time. G. J. H.

## THE GREAT JOHNSON

Theatre—Twenty-third Street.  
Style—*Contortionist and gymnast*.  
Time—Twelve minutes.  
Setting—*Full stage*.

The Great Johnson offers a very entertaining routine of contortionistic feats and trapeze stunts. As a contortionist, he ranks with the best and his stunts are put over in a manner that is in no way repulsive. He is a slender, though well built, youthful appearing chap, and his stage presence is excellent.

Johnson wears a neat costume consisting of white silk tights and shirt throughout the act, following the presentation of a series of nifty back-bending and dislocation tricks, climbs aloft to a trapeze and proceeds to run through a gymnastic routine that is up to the minute. The finishing trick, which finds Johnson doing a spin in midair, while clinging onto a bit of rubber with his teeth, is exceedingly well done.

The act's stage trappings and gymnastic paraphernalia are all attractive and add considerably to the general effect. Good turn for opening or closing, either big or small time. H. E.



## STOCK AND REPERTOIRE

### RUTH HALL CO. OPENS THIS WEEK

#### MAY BECAME PERMANENT STOCK

LONG BRANCH, N. J., Feb. 17.—The Ruth Hall Players, under the direction of George Damroth, open next Saturday at the Liberty Theatre, here, in "The Natural Law." The company will remain all of the following week and will give three bills: "A Runaway Match," Monday and Tuesday; "East Lynn," Wednesday and Thursday, and "The Natural Law," Friday and Saturday.

Manager Damroth will carry three leading women, who will alternate, each playing two days a week. Ruth Hall will be in the opening bill. Violet Turner plays Monday and Tuesday; Nina Tempest leads the cast for Wednesday and Thursday, and Miss Hall will be seen the last two days.

Other members of the company are John Osgood, leading man; Joseph Ferguson, heavy man; George Damroth, juvenile man; Stephen Ryer, general business; Wm. Byers, general business; David Davies, characters; Jessie Chomette and Dorothy Lewis, characters, and Baby Myrtle Turner, child roles. Jack Reagan is stage director and Samuel Gottlieb business manager.

While Manager Damroth is opening in three old bills, it is his intention to ultimately use his company for the purpose of trying out new plays and for this reason contemplates locating a permanent organization.

His present plans will take him to Red Bank and Trenton and a return date at Long Branch.

#### FIELDER OPENS NEW STOCK

PHILADELPHIA, Feb. 14.—Manager Frank Fielder has opened his new stock at the Orpheum Theatre, to take the place of the Mae Desmond company, which opened yesterday in Schenectady, N. Y. The company is still known as the Mae Desmond Players and the organization will continue here till hot weather.

The company includes Franklin George, leading man; Leo Lindhart, second business; W. Gebhart, comedian; Robert Wade, character man; Francis Herblin and Maxwell Willis, general business; Emily Callaway, leading woman; Frances Brandt, second woman; Margaret Wayne, ingenue; Louise Sanford, characters, and Frances Schriener, general business. Clyde Armstrong is stage director; S. Melton Clodagh, company manager, and John Williams, scenic artist. This week's bill is "Very Good Eddie." Next week, "It Pays to Advertise." Manager Fielder will make the Orpheum his headquarters, and will come here from Schenectady every Sunday.

#### MAE DESMOND MOVES

SCHENECTADY, N. Y., Feb. 15.—Mae Desmond, with her company, direct from the Orpheum Theatre, Philadelphia, opened here yesterday for a Spring engagement at the Van Curler Opera House with "Daddy Long Legs" as the bill. The star scored in the role created by Ruth Chatterton and was ably supported by Olga Krolow, Bernice Callahan, Grace Lockwood, Allif Laa, Frank Fielder, Maurice Franklin, Jack Holt, Guy Hitler and J. J. Mulvey. A. Gordon Reid is stage director; Robert Newcomb, company manager, and August Riegler, scenic artist. Next week, "Lilac Time" will be the bill.

#### JOBGING FOR POLI

BRIDGEPORT, Conn., Feb. 15.—Rosalind Arden was added, this week, to the Poli Stock Company at the Lyric Theatre, to appear in "What's Your Husband Doing?"

#### CUTTER BREAKING RECORDS

MAHANOEY CITY, Pa., Feb. 12.—The Cutter Stock Company opened a week's engagement at the Family Theatre here last Monday to a \$500 house, breaking all previous house records. The continued big business of yesterday and to-day and the fact that the house is sold out for the rest of the week has decided Manager Cutter to give four performances on Saturday—one in the morning, one in the afternoon and two at night. The company is one of the best ever seen here and is billed like a circus.

#### WEBSTER JOINS SAVOY PLAYERS

HAMILTON, Can., Feb. 12.—J. Russell Webster joined the Savoy Players last week as stage manager and to play parts. Webster recently received his discharge from the army and this is his first work since quitting the service of Uncle Sam. Owing to the big business done by the Savoy Players, Manager George Stroud has enlarged the seating capacity by adding four rows of chairs to the orchestra. This week's bill is "The Other Wife." Next week, "Some Baby."

#### ROBINS TO PRODUCE PLAYS

Edward Robins, a well known stock manager, has decided to enter the producing field and will make his entry as manager of a star. The play he has chosen is "Luck in Pawn," a comedy by Marvin Taylor, and his star is Mabel Taliaferro, who will return to the spoken drama from motion pictures, to which she has devoted herself for several years.

#### BLUMENTHAL STOCK CLOSES

Manager George Blumenthal closed his stock at the Grand Opera House, Brooklyn, last Saturday night, after one week's stay, and re-opened the house on Sunday as a motion picture resort. Manager Blumenthal announces that he will present nothing but feature photo-plays of the best standard.

#### SCORES AS SINGER

SOMERVILLE, Mass., Feb. 12.—Winifred St. Claire, leading lady of the Somerville Players, is scoring this week for her singing as well as her acting in the leading role of "The Only Girl." Rowden Hall and the other members of the company are doing good work. Next week, "Potash and Perlmutter" will be the offering.

#### INJURED IN AUTO SMASH

Thomas F. Kane, of the Century Play Company and the Independent Poster Company, is in the New York Hospital suffering from injuries received in an automobile accident early on the morning of Feb. 13. Mr. Kane was quite seriously injured, but the hospital physicians expect an early recovery.

#### DRESSER JOBBING IN NEWARK

NEWARK, N. J., Feb. 14.—Edward Dresser has been specially engaged by Corse Payton for a role in "Cheating Cheaters" which will be next week's offering by the Corse Payton Stock Company at the Orpheum.

#### "IT HAPPENED" BREAKS RECORD

LAWRENCE, Mass., Feb. 12.—"It Happened in Lawrence" has broken the record for advance sales at this house and is the biggest kind of a hit. Capacity business has ruled for the first half of the week.

#### JOINS CASTLE SQUARE STOCK

BOSTON, Feb. 15.—Eleanor Brent has joined the stock at the Castle Square Theatre to play second business and will open next Monday in "Some Baby."

#### WOOD ORGANIZING COMPANY

DOUGLAS, Ariz., Feb. 12.—Charles B. Wood is organizing a stock company to be headed by Melba Palmer.

### BLANEYS LEASE FALL RIVER ACADEMY

#### WILL INSTALL STOCK MARCH 10

FALL RIVER, Mass., Feb. 17.—Fall River is to have a stock company again. The Academy of Music, once the home of a permanent company, has been leased by Charles E. and Harry Blaney, who will install a company there on March 10 for a Spring and, probably, a Summer season.

For years Fall River was one of the favorite stock towns of New England, but, for the last four years, there has been no permanent company here and the lovers of the drama have had to content themselves with such road shows as come here.

The Blaneys are now organizing a company which they announce will be composed of capable players and are securing a list of the latest Broadway plays, many of which have never been seen here.

Judging from the popularity of stock in former years in this city, it is the general impression that it will be heartily welcomed on its return.

#### MAE EDWARDS STILL DRAWING

DETROIT, Mich., Feb. 24.—The Mae Edwards Players, with Mae Edwards and Louise Cody as joint stars, are in their tenth week at the Luna Theatre, and still doing good business. The company will remain here for two weeks longer, and then take the road for its regular Spring and Summer tour, playing parks during the hot weather.

#### BAINBRIDGE MUSTERED OUT

MINNEAPOLIS, Minn., Feb. 12.—Lieut. A. G. Bainbridge, Jr., has been mustered out of the army and returned to this city. Bainbridge, who formerly headed the Bainbridge Players at the Shubert Theatre, this city, contemplates returning to the business.

#### GRAHAM PLAYING NEW YORK

NEWARK, N. J., Feb. 14.—The Graham Stock Company, Frank N. Graham, manager, is touring New York State. The show will remain out all Spring and Summer. It is playing here this week, and next week is booked to go to Holley.

#### PLAYERS JOIN FINCH STOCK

ST. JOSEPH, Mo., Feb. 12.—Dale Orr, Marjorie Mullane and Kathleen Fernoy have joined the Finch Stock at Tootle's Theatre, and are this week appearing in "The Blindness of Virtue." "The Road to Yesterday" is announced for next week.

#### OPENING IN HOT SPRINGS

HOT SPRINGS, Feb. 17.—The Orpheum Players, under the management of Bert Shipman, opened an indefinite engagement at the Auditorium, this city, to-night, with "Pal o' Mine."

#### MANVILLE OUT OF THE ARMY

BURLINGTON, Ia., Feb. 12.—Manager Charles Manville, of Manville Brothers Stock Company, has been discharged from the army and is here organizing a company.

#### ADAMS OPENS IN MARCH

ELKTON, Md., Feb. 14.—James Adams will open the season of his Floating Theatre the latter part of March. Rehearsals begin in about two weeks.

#### WALLS STILL IN FRANCE

Elmer T. Walls, formerly well known in stock and repertoire, is still in France with the A. E. F. He is with the 50th Pioneer Infantry, Medical Department.

## LONDON NEWS

#### LONDON COMPOSERS WIN

LONDON, Eng., Jan. 25.—In the King's Bench Division, before Justice Rowlatt, Henn Collins, acting in behalf of the Performing Rights Society, was granted an injunction and damages of forty shillings against the proprietors of the Peterborough Hippodrome for infringement of copyright.

The plaintiff is a society for the protection of authors and composers and the complaint alleged that on August 27 last the defendants' "Where the Blackeyed Susans Grow," "The End of a Perfect Day," "Down Texas Way," and "You Have Got to Do It Now," were performed without the consent of the plaintiff. In this action the society merely wished to restrain the defendants from future infringements and therefore only asked nominal damages. Justice Rowlatt was guided by this plea in rendering his decision.

#### MANAGER WINS SUIT

LONDON, Eng., Jan. 23.—In the Norwich County Court, before Judge Mulligan, W. Payne Seddon, proprietor of the "Eliza Comes to Stay" Company, in an action against Bostock and Fitt, proprietors of the Royal, Norwich, was given a verdict of £33 16s. and 8d. and costs.

The action was brought to recover the above named sum which represented 7½ per cent of the receipts of seven performances of the play at the Norwich Royal. The original contract between the parties to this suit called for the payment of 55 per cent of the gross receipts of the performances of the play to be paid by the defendants to the plaintiff. The plaintiff received only 47½ per cent and the action was brought to recover the balance with the above result.

#### WANT THEATRE TAX REMOVED

LONDON, Eng., Jan. 24.—The Provincial Proprietors' and Managers' Association, representing theatres and other amusement places throughout the country, has, through Percival Percival, its secretary, asked the Chancellor of the Exchequer to take up the question of the discontinuance of the Entertainment Tax. This tax, it is pointed out, was declared by Bonar Law to be purely a war tax, and its continuance beyond the period of active hostilities is a continuance of burdens detrimental to the amusement business.

#### MANY OFFERS FOR DRURY LANE

LONDON, Eng., Jan. 22.—Sir Alfred Butt's offer to purchase Drury Lane has been followed by numerous others. J. D. Langton and Passmore, acting for Charles Gulliver, and John Holmes, and Son, acting for Oswald Stoll, have each made better offers than Sir Alfred. Many other offers from other sources have been received, but the three named are the only ones seriously considered at present, and Butt and Gulliver are first favorites. The matter is to be decided this week at the shareholders' meeting.

#### ENGLISH R.R. FARES STILL UP

LONDON, Eng., Jan. 23.—There is no prospect of a return to normal railroad fares, and just why the increase should be retained is not clear to the unofficial mind. However, we are to have better service, for more trains are to be run on the great lines next month than was possible during the war, and while this does not relieve the strain on the purse of the traveler, it does make for his comfort, for it will tend to relieve the congestion which has prevailed on railroads for more than four years.

#### ACTORS' ASSOCIATION GROWING

LONDON, Eng., Jan. 24.—The membership of the Actors' Association continues to increase, each council meeting bringing a large number of candidates. At the last meeting there were 108 nominations, about two-thirds of which were women.





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## NEW TICKET ORDINANCE

When is a law not a law? Apparently, when it affects the business of the theatre ticket brokers. For it is obvious that the recently enacted Kilroe-Williams city ordinance, designed to limit the excess price at which a theatre ticket may be sold, thus far, has failed to accomplish its object.

The District Attorney has caused the arrest of several of the erring ticket brokers and, instead of charging the alleged violators of the city ordinance with selling tickets above the limit set by law, has charged them with operating without a license. And, in the cases where a license has been applied for by a broker during the pendency of his case in the Magistrates' Court, the District Attorney has withdrawn his prosecution and permitted the Magistrate to dismiss the charge.

Thus far there has not been recorded a single conviction under the new ordinance. Instead, however, subpoenas are issued for the bad boys among the brokers to visit the District Attorney's office and explain their acts and, as in the case of Michael Jacobs and Charles Betts, who admitted they had been charging exorbitant prices for opera tickets, they are permitted by Assistant District Attorney Kilroe to go back to their respective stands, after promising to be good little brokers in the future.

## WANTS OLD MATERIAL

Editor NEW YORK CLIPPER:

Dear Sir: Just a few lines to let my friends know that I am alive and still kicking, which I know you all will be glad to hear.

Several of our boys are getting together all the talent at hand so as to stage a variety show. We have the talent, but lack the material. So, as a favor, I ask my old pals to send some of their old or discarded material out my way. Black-face or comic recitations are preferable. Same would certainly be appreciated very much.

Trusting to have a speedy reply and to hear that you are all well and doing fine, I remain,

Yours sincerely,

ARTHUR BURTON HENRY,  
326 Inf. C. G., 82d Div., Annex E. F.

## COMPLAINS OF CHORUS GIRLS

Editor NEW YORK CLIPPER:

Dear Sir.—I hereby submit a few suggestions on the chorus girl menace to the Burlesque producer:

The chorus girl proposition this season has been a constant worry both to producer and manager of every show on the American and Columbia circuits, and as a producer, I hereby submit a few ideas which may help to eradicate this evil.

**First.**—Appoint three recognized agents who are familiar with burlesque, in the three following cities, namely, New York, Boston and Chicago; each respective agent to have the backing and authority from the American and Columbia directors to employ and place a girl or girls as the occasion may require, with the shows playing the burlesque theatres.

**Second.**—Assess the manager \$5 per girl, or vice versa; this can be threshed out with the managers and the heads of our respective circuits.

**Third.**—The \$5 taxation remunerates and encourages the agent and absolves the manager from cheating; that is, if a show is a girl short on an opening day, and the manager cannot fill the shortage by Wednesday of that week, it is both his and the house manager's duty to notify the nearest agent where the show is playing, and have the shortage filled. This procedure protects the producer and manager and obliterates him from the category of cheating.

**Fourth.**—Another reason why the agent is beneficial: There is and has been for the last two seasons what I would christen "The Fluey Chorus Girl"—that is, the girl that travels from show to show with a suitcase containing a pair of tights and sufficient make-up for the prolonged run of "one consecutive week."

This girl chooses either East or West. That all depends upon which territory she favors most. For instance, a girl leaving a show at the Gayety Theatre, Brooklyn, can, nine times out of ten, join a show at Hoboken, thereby covering the same territory, which is seven weeks, through New England, and, by doing this five consecutive times, gets a season's work, which is unfair to the girl that is loyal and conscientious, and unfair to the show manager whom she invariably cripples. This same condition applies to Chicago, which practically utilizes the same playing time.

**Fifth.**—Then there is the girl that accumulates a debt with the show she is playing with, which she has no intention of paying. Suddenly she leaves the show without notice, changes her name and joins another. This evil should and can be remedied.

The remedy I would suggest: After each respective company has opened its season; have each chorus girl set for an individual photo, then have three copies made from the original and furnish each agent with a copy; this allows him to keep a full complement, and also allows him to familiarize himself with the chorus girl family.

Prohibit any manager from engaging a girl at the theatre unless she can prove beyond a shadow of doubt that she has a clean bill and has not left another show without the required two weeks' notice.

If a girl is engaged at a theatre, submit her photo to the agent, and if she has jumped a show without notice, or has accumulated a debt, the agent can look over his reports which should be filed by every manager that has a complaint, she should be dismissed from the said company immediately.

I sincerely think that there should be some protection for the manager and producer; also some method to curb the constant jumping and crippling of our respective shows. Respectively,

JAS. J. LAKE,  
Auto Girls Co.

## CRITICISE NEW BURLESQUE RULE

Editor NEW YORK CLIPPER:

Dear Sir: Referring to your article relative to the Columbia Amusement Company carrying only press agents next season, we, the undersigned, wish to give our views regarding a press agent with this line of attractions. We will admit we have none now, although there are some who pose as press agents. Their material,

however is and has been written for them by some newspaper man early in the season.

But how many owners on this wheel will give up \$75 or \$100 a week for a regular \$2 attraction press man and, if they do, how much more publicity will they derive, with the exception of a paper here and there is some city. Burlesque is burlesque and the conservative paper treats it as such. Even with the taking of extra advertising space, you will get the same short advance notice or story. And you get that, anyway.

I will cite the "Star" in this city. I will wager that a \$150 man couldn't get any more than the regular stuff in this paper.

Your article also states that tack cards will be discontinued in order to give the agent more time to put out heralds and blotters. Well, show me a press agent that will put out this stuff. The whole trouble is that most agents have their hands tied when it comes to doing business. Some agents have to wire their employer in New York if they want to buy a pound of tacks. If there is a convention or some other attraction going on in the city, and the house manager wishes to do a little extra advertising or billing, the agent has to wire the owner, wherever he may be, and the latter, being in New York, doesn't know what is going on in St. Louis, Omaha or other far-off cities.

We say it's up to the agent to use his own judgment and try to make every dollar spent bring in two. In the olden days with the melodramas, we were given free foot to use our own judgment, order our own printing, etc., and the owners for whom we worked never questioned one penny spent ahead of these attractions. We were told to act as though the show was ours.

NAT BARON GOLDEN,

Agent Dave Marion's "America's Best."

Yours truly,

CHAS. F. EDWARDS,

Agent Harry Hastings' Big Show.  
Kansas City, Feb. 14, 1919.

## TWENTY-FIVE YEARS AGO

J. M. Ward managed "A Merry Time," featuring Joe Goddard.

Sam A. Scribner was tending the big door with the Scribner and Smith Circus.

Katherine Clemmons was starred in "A Lady of Venice" at the Fifth Avenue Theatre, New York.

The Rooster String Band, The Musical Masons, Mme. Cordelia, "Spider" Kelly and Joe Young, Choyinsky, Vernon Sisters, Harry Emerson, Frank Johnson, Clements and Boyd, Gilbert and Goldie, The Levins and Al. Leech played at the Wigwam, San Francisco.

The burial of Harry Watkins in the Actors' Fund plot was attended by Mrs. John Hoey, J. L. Smart, Col. T. Allston Brown, Wm. Davidge, Mrs. John Ellsler, Ettie Henderson, Marion Booth, Louise Eldridge, F. F. Mackay, Harry Jarrett, William Winter, J. H. Tooker and R. C. Stevens.

## Answers to Queries

H. J. D.—Sir Francis C. Burnaud died on April 28, 1917.

N. C. S.—Otis Skinner played the leading role in "Kismet."

E. H.—Edwin Arden died in New York City several months ago.

G. L. C.—Jerome D. Kern, the composer, was born in Newark, N. J.

A. K.—Bert Cushman and Geneva De Von played with the Crawford Players in 1917.

A.—Helf and Haskins were the original publishers of the song "Mamma's Boy." It was taken over by Helf and Hager.

I. H.—Yes, "The Prisoner of Zenda" was presented as a motion picture at the Lyceum Theatre on Feb. 18, 1913.

## Rialto Rattles

VAUDEVILLE PROVERBS NO. 1

He who hesitates loses many a bow.

NOTICE TO ACROBATS

Bar performers at liberty after July 1.

MORE TRUTH THAN POETRY

'Tis better to do four a day  
Than wear out shoes along Broadway.

THEATRICAL MYSTERIES NO. 32

Whatever became of that country-wide circuit of Hippodromes that somebody started to promote a couple of months ago?

ANSWER TO CORRESPONDENT

No, you're wrong. Charles Darnott and Al. Jolson were never co-stars at the Wintergarden. Even if you are superstitious, you know you can't always believe in signs.

MAYBE THERE'S A REASON

Al. Leichter, the vaudeville agent, wants a sergeant-at-arms appointed for the Putnam building. Wonder if Al. has received word that some more of his acts are coming up to discuss contracts?

THE MEANEST MANAGER

Looks as if the meanest manager in the world has been discovered at last. Major Doyle asked a certain Broadway manager to pass him in to see his show last week and was informed that he might pass right in—and stand up behind the orchestra rail.

WE'LL SAY SO

Sam Goldfish—Goldwyn was in the glove business for several years before he became a movie magnate. they say. When it comes to handling temperamental picture stars, however, Sam has apparently discovered that the feat can be performed ever so much better without gloves.

BILLY SETS JACK RIGHT

Billy Mahoney says he can't understand how Jack Dunham ever got the idea that "Monte Cristo," the new Shubert Wintergarden show, was all about a famous European gambling resort, when everybody knows that "Monte Cristo" was a guy who went up into the Catskill Mountains and slept for forty years.

THEY'RE SAFE ALRIGHT

A report from Cincinnati last week stated that an actor had been knocked down in that town because his assailant thought he was "too funny." Judging by some of the performances seen in current Broadway shows hereabouts this season, it looks as if most of our best little two-dollar comedians are perfectly safe from attack.

THINGS WORTH HAVING

Al. Reeves' collection of home towns.  
Lewis Selznick's new banking connections.

Jim Thornton's views on prohibition.  
Jack Dempsey's \$25,000 contract with Barney Gerard.

Adolph Zukor's opinion of the Big Four combination.

The Big Four combination's opinion of Adolph Zukor.

The twenty thousand odd that Flo Ziegfeld is reported to have dropped on "Pigeon Post."

VAUDEVILLE VETERANS

"I'm not disturbing you out there, am I?"

"Did your grandfather lose his eye through an accident? No, through a key-hole."

"My boy, I'm surprised to see you stand out here in front of a large and intelligent audience and talk like that."

"If you know so much about geography, tell me what street Brooklyn is on."

"I've just come clean from Canarsie. That's the first time any one ever came clean from that place."

"Young man, whiskey is your worst enemy. I know, but doesn't the good book tell us to love our enemies?"



# DRAMATIC and MUSICAL

## "TOBY'S BOW," WELL STAGED, PROVES A DELIGHTFUL COMEDY

"TOBY'S BOW."—A three act comedy by John Taintor Foote. Produced Monday evening, February 10, at the Comedy Theatre by John D. Williams.

### CAST.

James Bointon Blake.....Norman Trevor  
Yama.....T. Yamamoto  
William Hainbridge.....Eric Snowdon  
Valerie Vincent.....Christabel Hunter  
Edward Dubois.....Charles Esdale  
Mona Tonella ("Tony").....Merle Maddern  
John Paige.....Charles A. Stevenson  
Uncle Toby.....George Marion  
Eugenie Vardeman.....Doris Rankin  
Mrs. Vardeman.....Alice Augarde Butler  
Thomas Bagby.....Frederick Howard  
Colonel Botts.....Wright Kramer

"Toby's Bow" is one of the most delightful comedies of the present season and, to add to its attractiveness, it is splendidly acted. Each member of the excellent cast has so thoroughly grasped the spirit of the character he or she portrays that it is given a certain atmosphere which enhances its value and gives it a touch of realism that, otherwise, would be lacking.

Much of this is due to the stage direction of the work, for it is the attention to detail that has been given that brings out to the fullest the niceties which would otherwise be missed.

This becomes more apparent as the play progresses, from the fact that it is built on a slender thread of a story, which is only another proof that the adage "It is not what you do but how you do it" applies forcibly to the stage.

"Toby's Bow" gets its name from the custom of Uncle Toby, the old negro servant of a Virginia family, of giving to each member of the household, what is designated as "the family bow." It is a bow not extended to outsiders, and when a Northern man becomes a boarder of Toby's old mistress, Toby regards him as an interloper and it is not until this man has been the means of retrieving the fortunes of the family that Toby relents and includes him in the "family bow."

James Bointon Blake is a successful novelist, who has been ordered by his physician to leave New York and go South for a rest. He goes to Virginia and, as a "favor," is taken as a boarder by Mrs. Vardeman, who belongs to one of the first families of Virginia, but whose fortune has vanished.

Mrs. Vardeman has a daughter, Eugenie, who believes herself to be a novelist, but whose works have never found a publisher. Blake soon becomes interested in Eugenie and, on pretext of collaborating with her, writes a novel which turns out to be a "best seller," brings wealth to the Vardeman family, wins Blake the heart and hand of Eugenie and, incidentally, wins him "Toby's Bow."

To George Marion, who played Toby, belongs first acting honors. He gave us the old negro servant as we have rarely seen him depicted on the stage. We have seen other excellent negro impersonations, but never one with the light and shade that Marion gives to Toby. The fact that he is a member of the company and the knowledge that he has ever been a master of detail, is convincing proof that he is responsible for the many little touches that make the play what it is.

Norman Trevor made Blake a forceful, convincing character and has, perhaps, never been seen to better advantage.

Wright Kramer and Alice Augarde Butler were delightfully real Virginians, and Charles A. Stevenson, as John Paige, a wise publisher, did creditable work. The others did well.

### WHITESIDE HAS NEW PLAY

Walter Whiteside has acquired from Carl Mason, a play which takes in the important episodes of Robert Louis Stevenson's story, "The Master of the Ballentrac."

### MOROSCO TAKES NEW PLAY

"The Curious Conduct of Judge Legarde" is the title of a new play which Oliver Morosco has accepted. Victor Mapes, at present in Los Angeles, is the author of the manuscript. Mr. Morosco intends to produce it next month at the Morosco Theatre in Los Angeles, and will leave for the coast in two weeks to superintend the rehearsals.

### MILLER REHEARSING NEW PLAY

"The Merrie Month of May," a new play by George Scarborough, will go on the road soon with Ruth Chatterton in the leading role. Henry Miller has the piece in rehearsal.

## "MONTE CRISTO JR.," SPLENDIDLY PRODUCED, SHOULD WIN SUCCESS

"MONTE CRISTO JR."—A musical extravaganza in two acts and eighteen scenes, with dialogue and lyrics by Harold Atteridge, music by Sigmund Romberg and Jean Schwartz, and produced Wednesday evening, February 12, at the Winter Garden.

### PRINCIPALS.

Charles Purcell, Ralph Herz, Chic Sale, Adelaide and Hughes William and Gordon Dooley, Tom Lewis, Sam Ash, Watson Sisters, Audrey Maple, Virginia Eastinger, Sydney Jarvis, James Daley, Esther Walker, Muriel Tindel, Anthony Hughes, Anthony Joachim, Flore Revalles, John Kearns, Roger Little, Arthur Cardinal, Matt Fuller-Gordon, Helen Patterson, Grace Keeshon, Fawn Conway, Jack Manning, Katherine Van Pelt.

"Monte Cristo, Jr." is just one more show added to the numerous successes that the Winter Garden has turned out. The well known story of Dumas forms a good foundation for extravaganza and, while the author can not be accused of having stuck closely to the lines of the famous book, he has made the most of his opportunities in devising a capital extravaganza.

Messrs. Romberg and Schwartz have also done their part well and have provided music of the jingly, catchy order that always pleases and, among the numbers are several which have all the earmarks of song hits.

Vocally, the company is above the average heard in shows of its class, with Charles Purcell, Sam Ash, Flore Revalles and Muriel Tindel topping the list of singers. In this connection Esther Walker must be mentioned as scoring one of the big hits of the performance.

Purcell made a most romantic figure of the Count and sang his number with excellent taste.

Audrey Maple was a charming Mercedes and also pleased vocally.

Ralph Herz, as Jameson, and Gordon and William Dooley, as Wilbur and Clarence, the cave men, carried the burden of the comedy, each in his own style, and that they did their work well was evidenced by the laughter evoked by their efforts.

Sam Ash, as Dangers; Muriel Tindel, as Mme. Caderouse, and Flore Revalles as Haydee, all came in for a good share of approval.

Tom Lewis, Adelaide and Hughes, Chic Sales, and the Watson Sisters were seen in specialties which found much favor.

From a scenic standpoint, "Monte Cristo, Jr." is one of the very best shows ever seen at this house, which is famous for its splendid productions. It is scenically gorgeous and superlatively attractive as to costumes and color effects.

Among the most striking scenes were those representing the Harbor of Marseilles, the prison cell, the cave of jewels, the carnival at Rome and the ballroom in the house of Mercedes, each of which provided a setting for throngs of dancers and singers in resplendent costumes.

## "THE NET" HOLDS BY ITS THRILLS AND LOVE INTEREST

"THE NET."—A three act melodrama by Maravene Thompson. Produced Monday evening, February 10, at the Forty-eighth Street Theatre.

### CAST.

John Royce.....Francis Byrne  
Lily Lenox.....Claire Whitney  
Albert Page.....Alfred Shirley  
Bruce Noorman.....Byron Beasley  
The Man.....Charles Millward  
Allayne.....Kathleen Macdonell  
Billy Norman.....Graham Lucas  
Nurse.....Lucy Sheldon  
Inspector Blake.....Walter Horton  
Thomas.....Arthur Eldred  
Lizzie.....Cleely Barcham  
Dr. Morris.....Charles Dalton  
Sir Henry Drake.....Ben Johnson  
Martin.....Elbert Johns

"The Net" is a melodrama of the ultra emotional class, with a most complicated plot. But it is well worked out, and tells a gripping story of a woman's struggle to save the good name of her son.

Mrs. Allayne Norman is placed in an unusual position. Her ne'er-do-well husband, Bruce, kills her cousin, John Royce, and flees. She assists him to get away, not because she loves him, but because she does not want her son Billy to be branded as a murderer's son.

The murder is committed in Royce's studio, and after Bruce makes his getaway a stranger, called on the program The Man, enters, and becomes the goat. The Man is an amnesia victim, and the law's minions make little progress with him.

Through her unusual position, Allayne is forced to acknowledge The Man as her husband, and they live under the same roof.

In the last act The Man recovers his memory and, with its return comes a romance between he and Allayne. In the end she is repaid for her devotion to her son by getting a good husband in place of the drunken brute she had, while Billy gets a good father.

Charles Millward, as The Man, won first acting honors. He plays most skillfully through the successive steps in the improving condition of the amnesia victim and by his art alone makes the scene in which he recovers his memory the most effective in the entire three acts.

Kathleen Macdonnell made much of the role of Allayne. Because of Allayne's peculiar situation she must, to keep in the character, refrain from strongly expressed emotion, and in consequence must act with repression. Miss Macdonnell accomplished her task well and gave a thoroughly convincing portrayal of the harassed mother.

Little Graham Lucas gave a delightful performance of Billy. Charles Dalton did good work as Dr. Morris. Others who deserve praise are Francis Byrne, Byron Beasley and Ben Johnson.

"The Net" was well staged.

### DRAMATISTS PLAN COMBINE

LONDON, Eng., Jan. 30.—At a meeting of British, Irish and American dramatists at the little Rehearsal Theatre, Wednesday afternoon, the question of forming a dramatists' protective combine was seriously debated.

The dramatists assembled, chiefly members of the Authors' Society, expressed their dissatisfaction with their treatment by certain theatrical managers, most of whom are Americans. The dramatists complain that nearly all of the New York managers have recently bound themselves not to deal with any British writer of plays unless he agrees to let them control the cinema, the stock, the publishing and the amateur rights to plays. Among those present were Israel Zangwill, Bernard Shaw, C. Bailey Fennell, W. J. Locke, Dion Clayton Calthrop and J. E. Harold Terry.

### OPENING DATES AHEAD

"The Fortune Teller"—Arthur Hopkins—Republic, Feb. 24.  
Barnum & Bailey Circus—Ringling Bros.—Madison Square Garden, March 17.  
"Tumble Inn"—Arthur Hammerstein—Selwyn, March 17.

### OUT OF TOWN

"The Aftermath"—Wm. Moore Patch—Washington, D. C., Feb. 24.  
"Moliere"—Henry Miller—Baltimore, Md., Feb. 24.  
"Tish" (with May Robson)—Augustus Pitou, Poughkeepsie, N. Y., Feb. 24.  
"Luck in Pawn"—Edward Robins—Stamford, Conn., March 7.

### SHOWS CLOSING

"Roads of Destiny"—Republic, Feb. 22.  
"The Betrothal"—Century, March 1.

## "HOBOHEMIA" HAS A PLOT THAT NEEDS BETTER HANDLING

"HOBOHEMIA."—A three act comedy by Sinclair Lewis, based on this author's short story of the same name. Prescribed Saturday night, February 8, at the Greenwich Village Theatre.

### CAST.

Jamesina Jasselly.....Helen Westley  
Oliver Jasselly.....Noel Tearle  
Ann Saffron.....Grace Morse  
Ysetta Jones.....Mona Bruns  
Jandorf Fish.....Theodore Doucet  
Nona Barnes.....Beatrice Prentice  
Ciro Malavici.....Geoffrey C. Stein  
Dennis Brown.....Frank M. Thomas  
Bill Hupp.....Ralph Bunker  
Miss Smith.....Ruby Craven  
Ol' Clothes Man.....Phil White  
Miss Pewslop.....Lois Frances Clark  
Inga.....Hilda Englund

"Hobohemia," as a play, is not as pleasing as it was as a story in the *Saturday Evening Post*. Its play form it was intended as a satire, but developed into a romantic melodrama with a novel background.

An adept playwright would, doubtless, have made better use of the material at hand, for Lewis' work is poorly done. This seems rather to be deplored, as the plot is really good.

The story tells of the love of Ysetta Jones and Dennis Brown, with a setting peculiar to the village of Greenwich. Among the characters shown are an erotic poet, a Cubist painter, an interpretative dancer and several callow philosophers who discourse on the subject of free love.

It is here that Ysetta finds herself. She comes from the backwoods of Iowa with a burning desire to become a poet. She is followed by Dennis, whose one desire is to save her from herself and her ambition.

He soon sees that Ysetta is surrounded by a coterie of fakers and determines the best way to offset their influence is to turn literary faker himself. To this end he organizes a Literary Products Company and unloads upon the denizens of the Village an old clothesman as a newly discovered great Russian novelist, one Sizzinoff by name.

Sizzinoff is credited with writing "The Frozen Soul," a novel which Dennis has hired a Greenwich Village poet to write, and by doing some press work Dennis makes Sizzinoff the lion of the hour.

In the end, Ysetta's eyes are opened and Dennis finds that his work has not been in vain.

Frank M. Thomas and Mona Bruns, in the leading roles, did good work. Phil White, as the "ole' Clothes Man," scored a decided hit and several other members of the cast lent good aid. Among these may be mentioned Helen Westley, who gave a dance, Ann Saffron and Geoffrey C. Stein.

### FIGHT GERMAN SHOWS

Many residents of Milwaukee are protesting against plays to be given in that city in German. A performance was to have been given there on Sunday, but the decree of the populace caused the affair to be postponed indefinitely. Returned soldiers were the leaders in registering protests.



# BURLESQUE

## LOVE LETTERS TO BURLESQUE GIRL COST ADMIRER \$3,250

**Philadelphia Business Man Thought a Great Deal of Pearl Elliott,  
of the "Girls of the U. S. A." Company,  
Until She Sued Him**

PHILADELPHIA, Feb. 13.—Pearl Elliott, a show girl, this week playing with "The Girls of the U. S. A." company, at the Columbia Theatre, New York, was awarded \$3,250 in Justice Finletter's court yesterday in her suit against James Wilson, 3d, for breach of promise.

Wilson is a young business man of this city, and at present is in the United States army.

It was the young man's letters to Miss Elliott which won the verdict for her. They are written with all the fervor of a youth suffering from the "burning" passion, and their reading in the court room was listened to with much interest by the jury, as well as the spectators.

One of the epistles, dated Christmas time, 1917, written by Wilson while on a train going to his old home in Franklinville, N. J., is in appreciation of gifts received from his "Darling Sweetheart." His description is as follows:

"What do you think, dear? Yesterday I received a nice little package by special delivery from a nice little girl out west. I won't tell you her name, for you might know her and then you might get jealous and pull her hair, for, believe me, she has some long curls.

"At any rate, in the package was a nice sterling silver pencil, and I am writing with it now. It is a little beauty and has a clasp on it which keeps it safe in your pocket. I also got a nice daily reminder to carry in one's pocket, stamped in gold with my name. As I am quite a busy man, they will be a great help to me and I will be reminded of engagements and things to do.

"The little girl who sent these to me is a dear, and I don't know if I told you or not, but she means much to me. She has pretty eyes and very pretty hair and,

of course, also a fine figure, but best of all she has a big heart and always does the little things in life that count.

"As I say, she is the one who has changed my whole life and I am going out to see her as soon as I can. I won't tell you her full name, but her first name is Pearl. And a little Pearl she is. Maybe you know her? I must write her a long letter now and tell her how much I appreciate her little remembrances, and how useful they will be. You know she is such a sensible little girl and, of course, it could only be her who could pick out anything so useful."

Another time Wilson wrote:

"I hope and pray my little girl is true to me and not deceiving me, like Martha does Harry. But then, I know she is not. She is too lovely for that. She knows I know her and trust her and that she is the best little Pearl in all the world.

"Dear, if you are as true to me as I am to you, you will be worthy of everything."

In one of the letters, Wilson tells of a nervous breakdown he suffered, and then states:

"Give my best wishes to all the girls and tell them I thank them for their sympathy and their wishes. I will see them all soon and hope to find them all well. As for my dear little Pearl, give her my love and kisses, and tell her how pleased I shall be to see her soon. Let me know how things are going with you and who you are rooming with. What are you doing with yourself during your off hours. I will get you another book and you mail that one back to me sometime at your leisure. If there is anything I can do or get for you let me know. Will write you tomorrow. With love and kisses, Your James."

### WILL BANQUET MINSKY

A midnight beefsteak dinner will be given by the employees of the National Winter Garden to Herbert Minsky in the Jungle Room at Healy's next Friday night. Young Minsky has just been discharged from the army, and this will be a sort of a home welcoming.

### NOT THE SAME PERSON

The Lynn Cantor whose marriage was announced some time ago is not the Lynn Cantor who is prima donna of the "Best Show in Town," as she and Charles Wesson were married five years ago. Wesson is doing straight in the same show as Miss Cantor.

### REHEARSE NEW ACT

Eddie "Bozo" Fox and Arthur Putnam, of the National Winter Garden, are rehearsing a new novelty tramp act which they will book around New York on Sundays. It will open this Sunday.

### HAD THE INFLUENZA

Clara Gibson was confined to her home all last week during the engagement of Irwin's "Majestics" at the Empire, Brooklyn. She had the influenza, it was reported.

### COOPER TO CHANGE SHOW

James E. Cooper left New York Sunday for Columbus to look over the "Mile a Minute Girls." It is said he will make several changes in the cast.

### CHAS. BURNS TO CLOSE

CHICAGO, Ill., Feb. 17.—Chas. Burns, comedian with the "Star and Garter" show, will close at the Star and Garter here Saturday night. Bert Rosa, who was with the show last season, and who was recently discharged from the army, will replace Burns.

### COOPER SIGNS NEW PRIMA DONNA

James E. Cooper signed Sadie Howe last week for one of his shows next season. It will be Miss Howe's first appearance in burlesque. She is an ingenue prima donna who has been in musical comedy.

### WINTER GARDEN CAST CHANGES

Jessie Hyatt opened at the National Winter Garden Monday, replacing Sylvia Edwards. Caroline Warner will open there as soubrette next Monday, replacing Ethel Deveau.

### HURTIG SIGNS TEAM

Joe Hurtig has re-engaged Clara Evans and Babette for next season. He had an option on this team for next season and exercised it last week.

### CLOSES WITH "MAJESTICS"

Valere True closed with Irwin's "Majestics" at the Empire, Brooklyn, last Saturday. She is going into musical comedy.

### AMERICANS HAVE \$7,200 WEEK

The Americans, playing the week of one-nighters over the Penn Circuit, with Jack Dempsey as the added attraction, did \$7,200 last week. And this was despite the fact that Dempsey did not open until Tuesday. He was to have opened on Monday at McKeesport, but was detained in New York that day, signing articles with Tex Rickard for his fight with Willard.

Barney Gerard offered to pay the expenses for Rickard, Kearns and Dempsey to go to Pittsburgh to sign the papers, so that he could open in McKeesport Monday, but Rickard wanted the papers signed in New York.

### REEVES LOSES DOG

Al Reeves reported to the police Sunday that his high priced Airedale dog was either stolen from his home in Brooklyn last Friday morning or had wandered away. The dog was given to Reeves last Summer by A. H. Lumberman, a broker, and was valued at \$1,400.

### JOINS "LIBERTY GIRLS"

Lillian Rockey left New York last Saturday for Omaha to join the "Liberty Girls" as prima donna. She was booked through the office of Rochm and Richards. It will be her first appearance in burlesque.

### BEN KAHN BACK FROM SPRINGS

Ben Kahn, owner and manager of the Union Square Theatre, and Mrs. Kahn, returned last Wednesday to New York from French Lick Springs, after spending three weeks at that health resort.

### "PROPS" SIGNED AS COMEDIAN

Arthur Young, actor and property man of the "Twentieth Century Maids," has accepted an engagement for next season as a comedian. He will discontinue being a property man.

### BIESENTHAL BACK AT MINERS

Joe Biesenthal has returned to his old post on the front door of Miner's, in the Bronx. He has been at the Prospect, in Brooklyn, since he left Miner's last Fall.

### MILDRED VALMORE RE-SIGNED

Mildred Valmore has been signed up by John G. Jermon for one of his shows next season. She was with Barney Gerard's "Girls de Looks" early in the season.

### COOPER SIGNS FISHER

"Blutch" Cooper signed Harry Fisher last week for one of his shows next season. He will be in the company in which Frank Hunter will be featured.

### NELMS GOING AHEAD OF SHOW

Larry Nelms left New York Tuesday to do the advance work for the "I'm So Happy" company, replacing Ben Fitchett. He will start at Atlanta.

### WHITE HAS \$5,000 WEEK

Pat White put over one of the largest week's business of the season at the Gayety, Brooklyn, last week. He did close to \$5,000.

### CORT SIGNS TWO BURLESQUERS

Roscoe Ails and Doc. Dell have been signed up by John Cort for next season. They are now with Fred Irwin's "Majestics."

### BREAK IN VAUDEVILLE ACT

Nat Farnum and Jackie Nelson are now doing a vaudeville act, which they broke in last week.

## SPIEGEL'S MERRY ROUNDERS NEEDS NEW MATERIAL

Max Spiegel had better put new material in the Merry Rounders if he hopes to compete with the burlesque shows of this season.

Abe Reynolds is a very clever comedian. In fact, in our opinion, he is the best Hebrew comedian in burlesque. Florence Mills is a beautiful and talented woman, but with all this, how does Max Spiegel with these people and a few more expect to reap the benefits that others have been getting recently at the Columbia? Shows with big productions and new material.

The material in the "Merry Rounders" is about the same as it was last season. The burlesque patrons have been educated this season to see something new. The scenery is the same as last season, made brighter and pleasing to the eye by the electrical effects.

Reynolds has an individuality of his own, his dialect is rich and he is a natural comedian. His work Monday afternoon was very good and kept the house in excellent humor during the entire performance. He should have a new vehicle, which we hope he has the next time he comes along.

Florence Mills was unusually charming and never looked better. Miss Mills was evidently suffering from a cold Monday afternoon, which handicapped her a bit in her numbers. However, she worked just as hard, as she always has. She is a dandy straight woman, can read lines, has a most pleasing personality and her wardrobe is exceedingly attractive.

C. Elwood Faber is doing a rube character opposite Reynolds, and he handles it well, getting all that can be had out of it. John Quigg is doing black face. He hasn't much to do during the show, but he puts over what he has to good advantage. He shines, however, in two musical specialties he offers.

George Kinnear, a dandy juvenile straight man, is new to burlesque. He makes a neat appearance, dresses well and can read lines. Kinnear also has a good voice and he can get a number over.

Mildred Tyson has just enough dash to make her an attractive soubrette and can put a number over, so that it will call for repeats. She is an exceedingly "cute" little girl; one wonders where she gets all her vim and ginger. She is worth watching. Her dresses are pretty and she reads her lines well.

Eva Suede is the ingenue. We cannot speak too well of this young lady's style of rendering a number. She is very attractive, displays a shapely form in tights and has a pretty wardrobe.

The book is called the "Smugglers." It is a story about a necklace Reynolds tries to get into this country without paying duty. He gives it to his son (Kinnear) who places it in a cake of soap. The soap is given to a young lady by mistake. There are many amusing situations that are well worked up for laughs.

Reynolds was funny during the "seasick" bit. The "motion" picture rehearsal, minus the camera man, was well done and proved a funny scene. Reynolds, Miss Mills and Kinnear were in it.

Quigg's specialty on the trombone went big. He knows how to play this instrument.

The "Experience" scene was creditably acted by Miss Mills, while Reynolds gave it a touch of humor. The chorus girls assisted in this scene.

Quigg offered an accordion specialty which stopped the show in the second act. After playing several selections, he left it to audience what numbers he should play. In this he started something then that was hard to finish. Everyone wanted him to play something different.

The "supper party," in which Reynolds, Miss Mills and Kinnear took part, is a corking good comedy scene. Miss Mills' work as an intoxicated woman was excellently done. She did not overdo it in the least. Reynolds also did a good "drunk." This scene was amusing throughout.

The show has a lot of pretty girls in the chorus and the numbers have been staged well. The costumes are pretty. SID.

### BEATTY SIGNS RAYMO

KANSAS CITY, Mo., Feb. 14.—Al Raymo, principal comedian of the "Parisian Flirts," has signed a contract with E. Thos. Beatty to be featured with one of his shows next season.

### REEVES GETTING NEW CAR

Al Reeves is having a new car built, and expects to have it ready for service in June, or shortly after the season closes.

### SIGNS WITH BROWN

Joe Opp, straight man and producer with the "Twentieth Century Maids," has signed a five-year contract with Chamberlain Brown.



WIRE, WRITE OR CALL. EVERYTHING READY. GREATEST WELCOME SONG OF ALL!

# E-YIP-YOW-YANKEE BOYS

Words by  
BOB F. SEAR**WELCOME HOME AGAIN!**Music by  
AL. W. BROWN

F Yip-Yow! Yankee boys, welcome home a-gain! Proudly does Old Glo-ry wave, We're strong for you, we've wait-ed.  
long for you, You stood the tide of battle so brave. There's nothing too good for our he-roes, We'll have a jub-i-  
lee so grand; E-Yip-Yow! Yankee boys, welcome home a-gain! Welcome back to Yan-kee land.

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THIS IS THE SONG THEY'RE ALL FUSSIN' ABOUT. THE BEST JAZZ OF THEM ALL!

# YOU CAN HAVE IT, I DON'T WANT IT

It's a New "Blues"; It's "Thar," That's All. For Singles or Doubles It's a Pippin. Trios, Quartettes or Ensemble. By May Hill, Clarence Williams and A. J. Piken. Get it now.

*l.h.*  
You can have it, I don't want it, I mean your love and your sympathy; I mean the heart that you gave to me, Don't you hang around me, but just  
*l.h.*  
let me be You can have it I don't want it, That's what I say; Now don't you call me hon-ey names, for I re-fuse, 'Cause I've got an-oth-er sweet-ie now, the kind that's right, I'm  
*l.h.*  
ev-er since we met I've had the "Weary Blues," pos-i-tive-ly thro' with you good-bye! good-night! You can have it, I don't want it, Hon ey, take it a-way! -way!

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NEW YORK—145 WEST 45TH STREET



# MELODY LANE

## PAUL DRESSER WROTE "BANKS OF THE WABASH"

Novelist Dreisser is Announced as  
Author of the Great Ballad—Scores  
of Other Claimants Heard From.

There is something fascinating in the writing of a popular song hit. Just what it is few can tell, but the fact remains that scattered throughout the country are thousands of people whose sole ambition in life is to write one of the big hits. So strong is this ambition that it frequently overcomes the sense of right and wrong, and after a few vain attempts to put over a popular song hit the claim of having written one of the big successes for some well-known writer is put forth. Some poorly informed newspaper writer can usually be found to advertise the fact with the result that for every one of the big popular song hits published fully a score of writers, some of them entirely unknown to the world of music, have arisen to claim it.

"The Banks of the Wabash," the big hit of the late Paul Dresser, is the latest song to come under discussion. Dresser has been dead for more than ten years, and now a novelist, Theodore Dreisser, is announced as the writer of its words. A daily newspaper seems to have interested itself in the matter and boldly states that "There is little doubt but that Dreisser wrote the words." Those familiar with the song and its history smile at the claim, but the fact remains that an attempt to take credit from the great song writer is being made.

Charles K. Harris wrote "After the Ball," and scarcely a year passes that some obscure person does not arise and calmly announce himself as the author and composer of the famous popular success.

When Irving Berlin was in the army a young man boldly called on a number of the music publishers and stated that he was the composer of all of the Berlin successes and that he had allowed Irving to put his name on the same in return for a small sum of money.

One of the big publishers, with a little spare time to spend, took the young man into his office and, after listening to the tale invited him to write a number, just a hurried little piece. And the writer ignominiously flopped. He couldn't write a line, and this would undoubtedly be the experience of most of the other claimants if put to the test.

The Dresser case is particularly unfortunate in view of the fact that the great writer, dead these many years, left nothing but his songs behind him. The advertising of any of the claimants to authorship of any of his works should be discouraged.

## SONGWRITER DONATES ROYALTIES

Seneca G. Lewis, general manager of the Pennsylvania Rubber Co., an amateur composer and songwriter, has since the war written and marketed a number of compositions, the proceeds from the sales of which he has contributed to the New York Sun Tobacco Fund.

His total contribution from the sales of the numbers, together with a gift from his club, has amounted to \$12,245.

## "HINDU ROSE" A NEW NOVELTY

"Hindu Rose" is a new novelty song number by Louis Weslyn and Neil Moret, published by the Daniels and Wilson Company of San Francisco and New York. The song is a travesty on the present craze for Oriental music, and is a splendid comedy idea with an extremely catchy melody. The originality of "Hindu Rose" marks it as a song that is in a class by itself.

## CARROLL WRITING SCENARIOS

Earl Carroll, the song writer, is at work on a number of motion picture scenarios.

## EUROPE BACK FROM FRANCE

"Jimmie" Europe, the colored songwriter and composer who organized a band of colored musicians and went to France over a year ago, is back with a Lieutenant's bars on his shoulders and the reputation of having done more to popularize Yankee tunes in France than any American.

Europe and his band of musicians made a specialty of playing ragtime and Jazz tunes, and within a few months after his arrival had all France whistling and singing the Broadway hits.

## MILLS CHANGES HIS MIND

Jack Mills, professional manager of the McCarthy & Fisher Co., has changed his mind about going into vaudeville. Mills, who had a route at an attractive salary offered him took a look at the acts of one or two of the music men now appearing in vaudeville and phoned his agent and called the tour off.

"Vaudeville has stood for too much already," said Mills, as he returned to his work in the professional department.

## JAMES CASEY CLOSES OFFICES

James Casey, the songwriter and music publisher, has closed his offices in the Forty-fifth Street Exchange Building and has returned to his home in Seattle.

Casey is the head of the Echo Music Co., a publishing concern with headquarters in Seattle, and Casey will in future operate the business from the western office.

## CHAPPELL GETS SOUSA MARCH

Chappell & Co. have secured the publication rights to the new Lt. John Philip Sousa march, "The Golden Star," a number which the composer writes he considers his masterpiece. The Lieutenant's dedication of the new march is "In memory of the brave who gave their lives that liberty shall not perish."

## CADDIGAN HAS ANOTHER HIT

In "Salvation Lassie of Mine," Jack Caddigan, writer of the big success, "Rose of No Man's Land," has another hit. The new song, although but a few weeks old, is one of the best sellers in the big Leo Feist, Inc., catalogue.

## FEIST NOVELTY SCORES HIT

"Johnny's In Town," a new novelty song recently issued by the Leo Feist house, has scored one of the quickest hits on record. Eddie Cantor, singing it in the Ziegfeld show, said recently, "It is the biggest hit I ever sang."

## "KISSES" FEATURED BY QUARTETTE

"Kisses," the big McCarthy & Fisher song hit, is being successfully featured by "The Four of Us," one of vaudeville's best singing quartets. The act is now in the middle west playing the big time.

## CLEVER NOVELTY RELEASED

The Gilbert & Friedland Co. has released a clever novelty number entitled "Bring Back Those Wonderful Days," a new song by Nat Vincent and Darl MacBoyle.

## BENNY BLOOM OUT OF THE NAVY

Benny Bloom, who was a member of the Jerome H. Remick & Co. professional staff before he enlisted in the navy, has received his discharge. He is now connected with the Harry A. Shea Vaudeville Agency.

## AL. LEYTON HAS NEW JOB

Al. Leyton, formerly with the William Jerome Music Co., is now with the Gilbert & Friedland Co.

## COLEMAN GOETZ IS ILL

Coleman Goetz, the songwriter, is ill at his home in Buffalo, suffering from a nervous breakdown.

## BALLADS AGAIN LEAD IN POPULAR FAVOR

Big Change in Public Taste During Past  
Few Months—Novelties Popular  
But Ballads Lead in Sales

A big change in the public taste for songs has been noted within the past few months. While it was expected that with the ending of the war, the soldier and camp songs would be replaced by another type of composition, it was hardly thought possible that the public would swing back to the old-fashioned ballad.

That, however, is just what has happened, and the publishers who have in their catalogues meritorious songs of this nature are doing a great business with them. Novelty and comedy songs, while scoring big successes in the theatres, are taking second place on the counters of the music and five- and ten-cent stores.

While it is too early to predict the end of ragtime songs, it is an assured fact that the ballad is fast replacing them in the public taste, even in the big cities where novelties and up-to-date minute songs have the call.

Singers, who a few months ago could not be prevailed upon to learn a ballad, much less to put it in their act, are looking for just this type of song, and a good number can easily be placed with the best singing acts.

## IRVING BERLIN AT PALM BEACH

Irving Berlin, back in citizen's clothes, is at Palm Beach, Fla., on a month's vacation. The war is but a memory to Berlin, who is grinding out a big collection of songs which publishers will doubtless have the chance of bidding for in the near future.

## NOT THE SAME MORSE

The Ted Morse, who has been appointed St. Louis manager for the United Pictures Company at a big salary last week, is not Ted Morse, the composer and songwriter. The composer is still with the Feist house.

## NELSON SIGNS WITH WITMARKS

John L. Nelson, the composer, who has recently returned from France where he has been entertaining the soldiers, has signed a contract to write exclusively for M. Witmark & Sons.

## HARMS CO. TO OPEN OFFICES

The T. B. Harms Co. is planning to open professional offices somewhere in the theatrical district early next month, and will commence a campaign in connection with a number of new compositions.

## MORRAY MOVES OFFICES

Edward Morray, who purchased the catalogue of the late P. J. Howley, has moved into offices in the Forty-fifth Street Exchange Building.

## BLANCHE MERRILL WITH HARMS

Blanche Merrill has signed a contract with the T. B. Harms Co., by the terms of which this firm will publish all her writings for a term of years.

## MAX JOSEPHSON IS DEAD

Max Josephson, the theatrical attorney, who also represented a number of the prominent music publishers, died on Friday of pneumonia.

## HARMS OPENS IN CHICAGO

The T. B. Harms Co. has opened offices in the Woods' Theatre building, Chicago. Walter Hirsch has been appointed western manager for the firm.

## ROCKWELL BACK WITH STASNY

Will Rockwell, who received his discharge from the army last week, is back with the Stasny Co.

## BALL HAS NEW SONGS

After a tour that was even more successful than its predecessors, Ernest R. Ball has returned to New York. As is usual on such occasions, he has brought with him and delivered to his publishers, M. Witmark & Sons, a batch of brand new songs that are all in Ball's inimitable style, and therefore potential popular hits of A No. 1 quality. Two of these novelties are now in the press and available for immediate use. As it seems quite a long time since a new Ball ballad was available, this is good news to his army of admirers on both sides of the footlights. His new ballad is attractively entitled, "Today, Tomorrow and Forever," with lyric this time by Mort Nathan. It is a typical Ball ballad, than which it is quite superfluous to say more. It's really one of the best and most singable and altogether most enjoyable 12/8 ballads he ever penned, with the smooth flow and fine climax he knows so well how to handle. The other new Ball song now ready is a comedy, or rather a novelty number of distinctly Irish flavor, and here again Ball is right in his element. This is "That's Why God Loves the Irish," with a capital lyric by John W. Bratton. It's a powerful song in its way, too, and will undoubtedly find a very wide circle of friends. There is no doubt that Ball maintains his reputation for knowing just how to hand the public what it wants and appreciates in both these songs, and thereby enable M. Witmark & Sons once more to romp past the post with flying colors.

## TED GARTON REOPENS OFFICES

Ted Garton, the Boston songwriter, and head of the Ted Garton Music Co., of that city, has been discharged from the United States service and has returned to the music field. Garton has reopened offices at No. 181 Tremont street, and has engaged a staff consisting of Charles Daly, formerly of the Shapiro house; Jack Levinson, for two years with Leo Feist, Inc.; Jack Kenney, Fred Swan and Sam Albert. Garton was particularly successful in the music business prior to going into the Government service, and published such well-known songs as "Belgium Rose" and "If I'm Not at the Roll Call," both of which were sold to Leo Feist, Inc.; "My Little Rambling Rose," disposed of to the Jos. W. Stern & Co., and "My Little Gypsy Wanda," sold to the Shapiro Co.

Garton re-enters the music publishing business with a catalog of new songs and instrumental publications.

## GEORGE HAS NEW PLAYS READY

Charles George, writer of the music and lyrics of the musical comedy "My Soldier Girl," has two new musical plays ready for production next season.

Both will be produced by prominent firms, and will be presented by a cast which will include some well-known musical comedy favorites.

## SCHWARTZ IN VAUDEVILLE

Jean Schwartz, the songwriter and composer, has accepted a few weeks' engagement in vaudeville. He will appear with Irene Bordon, playing her accompaniments and also rendering a medley of his song hits.

## WOHLMAN OUT OF THE ARMY

Dave Wohlman has received his discharge from the army, and is back in the professional department of the Gilbert & Friedland Co.

## GITZ-RICE TO JOIN LAMBS

Lieut. Gitz-Rice, the soldier songwriter, has filed his application for membership in the Lambs' Club.

## HARRY BLOOM IN FRISCO

Harry Bloom is in San Francisco, where he has charge of the recently opened McCarthy & Fisher office.



# HAVE A SMILE



## AN EXPLOSION of MELODIES THE FIRST BIG 1919

All sorts of Doubles - Comedy songs  
PROFESSIONAL COPIES AND ORCHESTRATIONS

### HAVE A SMILE

For Everyone You Meet  
And They Will Have A Smile For You

Lyric by  
J. KEIRN BRENNAN  
& PAUL CUNNINGHAM

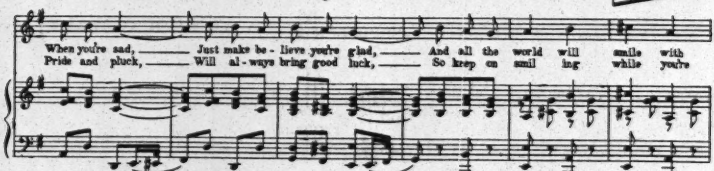
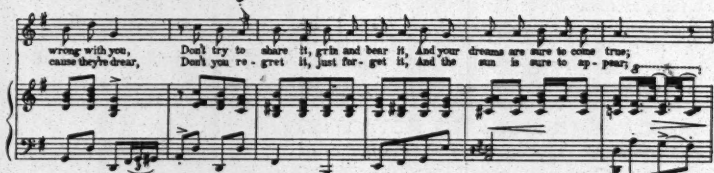
Music by  
BERT RULE

Brightly (Not fast)



Lyric by J. KEIRN  
BRENNAN  
and PAUL  
CUNNINGHAM

Music by  
BERT RULE



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# FOR EVERYONE YOU MEET AND THEY WILL HAVE A SMILE FOR YOU

## EXPOSITION OF DELIGHT THE GREAT 1919 HIT

Medleys - Parodies - Recitations - etc.  
STRAT IN ALL KEYS—YOURS FOR THE ASKING.

ev-ry one will have a smile for you. Ev-ry mile a long life's

bus-y street is filled with friend-ship true.

Each to-mor-row Brings new sor-row, So why bor-row

tears? The thing to do is have a smile. For ev-ry one you meet, And

they will have a smile for you.

Take advantage  
of our  
Coast-to-Coast  
Service

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## NATHAN BURKAN

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### THE SHOOTING STARS

# HOWARD AND HELEN SAVAGE

## "AT THE COUNTRY CLUB"

At B. F. Keith's Colonial Theatre, This Week

Direction—Ed. S. Keller

LEADERS & SINGERS IT'S "READY TO GO"

## "IN SALVADOR"

AN "HONEST TO GOODNESS NUMBER"

KNICKERBOCKER MUSIC CO., Dayton, Ohio

### Attention Vaudeville Acts

#### John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass. All correspondence answered.

### WILLIAMS SISTERS

IN THEIR DAINTY REVUE

#### SURPRISE A LA MINUTE

CARL

ROSE

### FREED & GREEN

THE WOP AND THE GIRL

DIRECTION—JACK SHEA

## LEW A. WARD

REFINED, CLASSY, ORIGINAL—ALWAYS GOING



## NEW ACTS AND REAPPEARANCES

(Continued from page 11)

### JOLLY JESTERS

Theatre—Army Hut, La Valdaon, France.  
Style—Songs, Comedy.  
Time—One hour, fifteen minutes.

Word came down the line yesterday afternoon that a real show was coming to camp in the evening, with real Americans as performers.

Time came for the show to start, but no one was in sight to give it. After awhile a be-spectacled man pushed his way through the crowd and stated he was one of the performers and that when the others, who were snow-bound some fifteen kilometers from camp, arrived, they would give us a corking good, long show. When they lolled into the hut and onto the stage a chap made a short announcement, stating that he was George Spink, the be-spectacled person was Andy Lewis, well known to the burlesque world, and the two women who would accompany them were Edith Tait and Helen Norton, the former woman his partner and the latter the partner of Lewis. He also explained that he and his wife had lost their baggage en route, but Lewis and his partner would make up in this respect, having brought their costumes with them.

The show opened with Lewis singing a few comedy songs, accompanied at the piano by Spink. After completing these, Lewis told several "gags" about his friend Mulcahy, which brought storms of applause. His single was followed by Spink and Tait in a character song-alogue, the numbers used being new to the A. E. F. Most of them were of a comedy nature, and Spink announced he was their composer. Miss Tait sang a rather lively ballad, which the pianist stated he had written for Grace La Rue. This number received spontaneous applause, as it was well rendered.

Lewis and Norton then came along with their talking skit, which they used in vaudeville back home. All of his gags went big, even his "Adam and Eve" bit, which has not been used very frequently in A. E. F. theatricals. They finished their specialty with a novelty ballroom dance, both people being in costume, Lewis wearing evening clothes and his partner a ballroom costume, the revealing of which brought reminiscences to the boys of the days when they could stroll down the street and see a real vaudeville show without having to edge away from the M. P. or other guardians of the law, as is necessary over here.

The quartet closed their offering with a rural comedy skit, entitled "Can We Pay Off the Mortgage." This skit was real humorous throughout, and at the conclusion brought down storms of applause from the eight hundred amusement "hungry" soldiers in the hut. All in all, it was a capital evening's entertainment, and we only wish whoever has charge of the routing of the "Over There" League acts will let us see another one soon, for this is the first American talent we have had in eight months. A. U.

### JESSIE MORRIS

Theatre—Fifty-eighth Street.  
Style—Songs and talk.  
Time—Twelve minutes.  
Setting—In one.

Miss Morris would fare much better if she eliminated from her offering some of the antiquated jokes she uses, for she is a thoroughly seasoned performer and, with proper material could win much more applause than what she received at this house.

Miss Morris opens with a book in her hand, which, she explains, contains jokes of long ago and now. She kids the audience and the musicians and smiles winsomely when, in answer to her question, a boy in the gallery answers that, "No Man's Land is an old maid's bedroom." She sang a couple of songs very well.

### FINLEY AND HILL

Theatre—Proctor's 125th Street.  
Style—Singing.  
Time—Twelve minutes.  
Setting—In one.

Although billed as Finley and Hill, there are three characters to this skit, all of whom are vital to the act, which is neatly presented and scored high enough in this house to stop the show.

Starting with a male and female duo off stage, one of the men entered and took his place at the piano. He was followed by a woman. Some patter by the pianist, which, although there was nothing to it, was put over in good style, fetched a few laughs. A few songs and some patter by the pianist followed, but this was interrupted by the third party in the act, who came on as a stage hand. After the usual argument, the stage hand was compelled to sing and disclosed a fair tenor voice. With the stage hand putting in the comedy, they then put over a number of classical and popular songs, all three singing in good voice. The woman has a very good soprano voice and renders her numbers well.

G. J. H.

### EMMETT AND MORE

Theatre—Fifty-eighth Street.  
Style—Songs and talk.  
Time—Twelve minutes.  
Setting—Special (in one).

Though a caption in their billing reads "A Little Bit of Scotch and Irish," there is nothing in their act to indicate that it is a bit of both unless the Irishman's reference to beer might indicate that he is also fond of Scotch whiskey.

Anyhow, a man and a rather pretty girl comprise the duo, and they talk of love, sing, dance and disport themselves generally in a peppy fashion that is bound to gain them unfavorable mention. The man has a fine and pleasant tenor voice, but he doesn't know how to sing. The pretty girl has nice acting manners and could help the act materially if there were something in the act worthy of her talents. M. L. A.

### DORA HILTON

Theatre—Eighty-first Street.  
Style—Singing.  
Time—Twelve minutes.  
Setting—In one (special).

Dora Hilton, assisted by Fred Ahl, offered a pretty song cycle and scored. She has a green curtain, hung in one, which, when its folds are put in the right place, makes a neat appearance and is an asset to the act.

Miss Hilton started with an announcement in song, in which she made a little boast about the quality of her voice. But she lived up to her claim in her act. A selection from an Italian opera, with which she followed her announcement, revealed a soprano voice of unusual quality for the vaudeville stage, it containing power and tone. A piano solo by Ahl, in which he played a few popular songs, was well delivered, but, if he really has ability, he could show it to better advantage by playing a classical number in its place. A few more songs by Miss Hilton completed the offering and sent her off to a big hand. G. J. H.

### CHING LING TOY & CO.

Theatre—Fifty-eighth Street.  
Style—Magician.  
Time—Fourteen minutes.  
Setting—Special.

This is one of those conventional Chinese prestidigitation acts.

Ching Ling Toy uses a full stage, and his settings are of a sombre Oriental hue distinctive and pleasant to the eye. His movements are swift and graceful, as are also the movements of his female assistants, and he performs with a deftness that does lend mystery to his offering. At this house the act appeared in the opening spot and got over. M. L. A.

## CHICAGO NEWS

## STATE FAIR CONVENTIONS BOOK ACTS FOR NEXT SEASON

Many Organizations Held Meetings Here During Last Week and Demand for Attractions Is Brisk—Other Businesses Also Convene Here

The number of State Fair conventions held in Chicago this week portended good for performers who have been in the habit of appearing with outdoor attractions.

Committees in search of performers and attractions visited the offices of various theatrical agencies and booked a large number of acts and attractions.

Among other conventions held here

were the American Trotting Association and the Inter Motor Congress Association, both of these organizations remaining in session from Feb. 18 to 19, both days inclusive, at the Auditorium Hotel.

The American Association of Fairs and Expositions and the International Association of State Fairs and Expositions held their convention Feb. 18-19.

### NANCY WALKER SUES HOTEL

Suit has been started against the management of the City Hall Square Hotel by Leon A. Berezniak in behalf of Nancy Walker, an actress, who alleges that she paid her bill and was not permitted by the management of the hotel to remove her trunk. The case will reach the courts late this week.

### NATIONAL GETS "ODDS & ENDS"

Boyle Woolfolk will bring his "Odds and Ends" to the National Theatre in this city week of February 24, and the following week it will play the Victoria Theatre. Max Bloom is being starred in the production, which has been very successful on the road.

### OAK THEATRE IS SOLD

The Oak Theatre has been sold by T. Eichenbaum to D. C. Miller, who is interested in a string of local motion picture theatres. Fitzpatrick and McElroy are offering vaudeville at the Oak, having been appointed booking agents for the theatre.

### JACK GATES GETS DIVORCE

Jack Gates, principal comedian of the "Reckless Eve" company, was granted a divorce on Friday from Ida Gates Courtney, leading woman of "The Unmarried Mother." Leo A. Berezniak represented Gates in the matter.

### SOLDIERS WILL GET JOBS

Sam Meyers, recently appointed manager of the New State Lake Theatre, announced last week that he would fill all vacancies in the theatre with discharged soldiers. There will be over 100 positions to fill when the house opens early in April.

### BOOKS ACTS FOR RIVERVIEW

Al Hodge, publicity agent for Riverview Park, has returned from a trip to New York City, where he has been engaging acts for next Summer. The park will open about May 15 and will have many new and novel features.

### MEYERSON GOING TO NEW YORK

Ed. Meyerson, for a number of years in the agency business here, has decided to seek his fortune in the East. He will leave for New York, where he will conduct an independent booking office.

### VALAYDA HAD TO QUIT

Valayda was forced to leave McVicker's program last Thursday owing to a severe cold.

### THE DREWS TO CLOSE

Mr. and Mrs. Sidney Drew will terminate their engagement at Wood's Theatre on March 1.

### REVIVING "THE ROSARY"

Rowland and Clifford are putting out revivals of "The Rosary," by Edward V. Rose, and the musical piece "September Morn."

### MUSICIANS SEEK RE-INSTATEMENT

Members of the Chicago Federation of Musicians, sitting in judgment on the pleas for reinstatement of four members of the Chicago Symphony Orchestra, dropped last year on charges of disloyalty, passed along to the board of trustees a resolution which involved the following recommendations:

That Otto Hesselbach and William Kriegelstein be restored to membership when they shall have obeyed conditions imposed upon them by the federation.

That no consideration be given to the application for reinstatement of Bruno Steindel until the United States Government shall have made a positive announcement of its disposition of charges against him.

That no consideration be given to the application of Richard Kluss until he has put that application into the same form as was signed by the three other supplicants.

The members argued in behalf of Messrs. Hesselbach and Kriegelstein that they expressed loyalty to the Government and sorrow for their mistakes.

### RAISE \$15,000 FOR HOUSEMAN

Fifteen thousand dollars was obtained by the promoters of the Lou Houseman benefit performance at the Colonial Theatre Sunday afternoon. Every seat in the house was occupied and it was one of the biggest testimonial benefits ever held in Chicago. The proceeds are to be used to establish the Lou M. Houseman Trust Fund, with William A. Pinkerton as treasurer. Morris Gest and Fred Stone each paid \$250 for gallery seats. Those taking part in the performance were: Maitzi, Will Rogers, William Farnum, Barney Bernard, Tavis Belge, Louise Groody, Hal Shelley, Eugene Cowles, Victor Moore, Robert Emmet Kean, W. F. Field, Frank Carter, Eddie Cantor, Ann Pennington and Elizabeth Brice.

### SEBREE TO RE-ENTER SHOWDOM

Roy S. Sebree intends to return to showdom, either as theatre owner or producing manager. Sebree and his sister, Mabelle, last week sold the Belmont Farms for a sum said to have been \$95,000.

### POWERS HAS "SCALPER" ARRESTED

Harry J. Powers, manager of Powers' Theatre, caused the arrest last week of E. Irwin, a bellboy, on a charge of "scalping." Mr. Powers and Edward Wapler, manager of the Illinois Theatre, said they saw the bellboy trying to sell tickets for Powers' Theatre in front of the place. Both will appear as witnesses when the case is tried next week.

### GETS \$250 DAMAGE

Leon A. Berezniak has secured \$250 as damages for Elyse Dale, who sued the Morrison Hotel for \$10,000, claiming that the manager kicked her on the ankle during a rehearsal of a revue there. Miss Walker left the company and is now a member of the Edelweis Revue.



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**BOSTONIANS**

**STARS OF BURLESQUE**

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**ROGERS and DONNELLY**

RALPH JAZZ WOP

ELSIE PRIMA DONNA

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 STRAIGHT

**BILLY WALLACE**

WITH  
**PIRATES**

**CLARA GIBSON**

NOW WITH  
**FRED IRWIN'S**  
**MAJESTICS**



**SOPHIE DAVIS**

SOUBRETTE

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**EDDIE LLOYD**

JUVENILE

Direction—IKE WEBER

BEN WELCH SHOW

**KITTY GLASCO**

PRIMA DONNA

HELLO AMERICA

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: **FERN MILLER**  
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PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

**EMILY NICE**

SOUBRETTE

SECOND SEASON—HELLO PAREE CO.

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FRENCH FROLICS

**SMILING NELLIE WATSON**

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

**HELEN TARR**

FEATURED PRIMA DONNA

SAM HOWE'S SHOW 1917-18-19



## BURLESQUE NEWS

(Continued from page 15)

# "PARIS BY NIGHT" NOT NEARLY AS BAD AS REPORTED TO BE

We were agreeably surprised last Thursday night at the performance given by the "Paris By Night" Company at the Star.

This show had been heralded all season as being the worst on the circuit. Reports came into New York as early as last September that it was a bad one. Then several of our well-known producers were sent out to fix it up. New principals were added replacing the old ones several times and still the rumors came along.

The show left New York under the direction of Ed. Rush. Then we heard that it belonged to I. M. Herk, and other interests until, at last, it was a mystery who owned it. It looked as though the real owner was ashamed to reveal himself. It is now said that it is owned by the circuit.

However, who does own this show need not be afraid to claim ownership, as, after looking it over, no one can say it is a bad show when compared with many on the circuit.

From a scenic standpoint there is nothing to boast of. It only has two sets. They do not look so bad, although a second-hand drop, used in one for a specialty, could be replaced by a better looking one. If not, the show should use a house drop in each town.

The principals, as a whole, are better than have been seen with many other shows here.

While there is no book, only bits that have been used many times in shows and stock companies being used, the principals deserve credit for putting them over in a clever way that never failed to get a laugh. In fact, they had the audience laughing all through the performance.

The chorus is one of the best seen so far this season at the Star, being entirely made up of small and pretty girls. They dance and sing nicely and work as though they enjoy themselves. The wardrobe they offer is only fair, and they make only a few changes.

The comedy is in the hands of Arthur Mayer and Ernest Schroder. Both these boys are doing "Dutch" but do not conflict. Mayer suffers through the lack of good material. However, he works hard and gets all there is possible out of what he has to work with. His facial expressions are amusing and his peculiar laugh funny.

Schroder is doing second comedy and, although sick last Thursday night and working under a handicap, managed to pull himself through the evening. He, too, works hard and seemed anxious to please. He helped to work up the numbers nicely.

Ray Montgomery, a straight man of wonderful stage presence, lends a great deal of class to the show. He is a classy dresser, has a good singing and talking voice, and knows how to "feed" a

comedian.

Frank Lambert is the character man. He opens as Satan and portrays the character exceedingly well, as he does several other roles. Lambert has a fine barytone voice and it is very enjoyable to hear him in a number. He dresses well and works nicely.

The company has an excellent prima donna in Leona Fox. She is a handsome and stately young woman of fine form who is right at home in anything she does. She is the only prima donna we have seen this season who has a double voice. Her specialty was well rendered and received favorably.

Hallie Dean, a lively little soubrette with lots of personality and no end of ginger, put her numbers over with much speed. She dances with grace and skill and can kick with either foot. She handles her lines nicely and is exceedingly cute. Miss Dean is the type of a soubrette burlesque patrons like. Her costumes are also very pretty.

Ruth Denice is another soubrette who can hold her end up. She is a pretty and shapely little girl with lots of action and puts her numbers over with a snap. Her costumes are neat and pleasing to the eye. Miss Denice works hard and gets everything over.

A few of the bits seen were "The Kiss," "Women Haters' Union," "Buzzing the Bee," "I Don't Know," "Give It To Me," "Union Bit," "Something Nice," and a dish breaking bit.

Montgomery and Miss Denice offered a dandy singing and dancing specialty that went over very big. There is a great deal of class to the act and it surely pleased. But the drop used does not help the act any. Mayer and Schroder did a good burlesque on the act that was amusing.

The only thing lacking to make this a show which will compare favorably with the best on the circuit is material, costumes and scenery. None of these has anything to do with the performers, who as a whole stand up with the best on the circuit.

Srs.

## LEVINE BUYS THEATRE

TRENTON, N. J., Feb. 14.—Benjamin A. Levine, lessee of the Grand Theatre, has bought the Dix Theatre in Wrightstown. The sale was conducted through a realty company in this city, headed by Gus Waldron and Edward F. Craig. Mastbaum Brothers and Fleischer, of Philadelphia, are the former owners. Levine will manage both his newly acquired house and the Grand.

## WILL GIVE THREE SHOWS

BOSTON, Mass., Feb. 17.—Stone and Pilard are billed to give three shows here at Waldron's Casino Saturday.

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BEN WELCH SHOW

### RUTH DENICE

PARIS BY NIGHT

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FRED IRWINS BIG SHOW

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PAT WHITE SHOW

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INGENUE

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## FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

## HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

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DIRECTION—IKE WEBER

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COMEDY, CHARACTERS and STRAIGHT

BEHMAN SHOW

## BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

Read the Clipper Letter List



**THOMAS J. KEOGH** is in the cast of "The Dancer."

**Roland West** has purchased a \$50,000 yacht named the *Lavinian*.

**Whitford Kane** re-entered the cast of "Tiger Tiger" on Monday night.

**Priestley Morrison** staged "The Aftermath" for William Moore Patch.

**Louis Nethersole** sailed for London last week to represent Charles Dillingham.

**Mme. Samoya**, a dancer, opened an engagement with Reisenweber's this week.

**Fred Nichols** is one of the recent additions to the cast of "A Sleepless Night."

**Carrie Reynolds** and **Juanita Fletcher** opened this week in "Leave It to Jane."

**Virginia Smith** is appearing with Al Jolson in "Sinbad" at the 44th Street Theatre.

**Shirley Sherman** is leading the Jewel Ballet in "Monte Cristo" at the Winter Garden.

**Thomas Dixon, Jr.**, is the manager of the Harris Theatre, now under lease to his father.

**Frank McIntyre** is featured in "Thirty Days," a play by A. Thomas and Clayton Hamilton. H. H. Frazee is producing it.

**Dorothy Jordan** will open with the Chicago Opera Company on Friday in "Fedora."

**Harold Crane** will be seen in "Yesterday," Reginald De Koven's new opera comique.

**Leo Dwyer** and **Betty Frank** joined the "Charley's Aunt" Company last week at Allentown, Pa.

**Alexander and Fields**, the tramp comedians, are having a new act written by James Madison.

**Max Halperin**, brother of Nan Halperin, has been engaged by the Billy Jackson Agency, Chicago.

**Percy Marmont** is out of the "Invisible Foe" because of illness. Frank Stevens has taken his part.

**Alexander Sidney Rosenthal** and **Max Halperin** have opened law offices in the Longacre Building.

**Bessie McCoy-Davis** has been re-engaged by F. Ziegfeld, Jr., to appear exclusively in his attractions.

**Val and Ernie Stanton** have been engaged by Max Hart to appear with May Irwin in a new show.

**Irene Franklin** and **Esther Walker** appeared at the concert at the Norah Bayes Theatre last Sunday.

**Charles Irwin** started a tour of the Orpheum Circuit at the Orpheum Theatre, St. Louis, this week.

**Adrienne Bonnell** is in the cast of "A Sleepless Night," which opened at the Bijou last Monday night.

**Rae Hartley**, after being out of the cast of "Sinbad" for a number of weeks, re-entered the show Monday.

**James Shesgreen** has been appointed manager of Mabel Taliaferro, who is to be starred in "Luck in Pawn."

**E. P. Temple** will stage the new De Koven comique opera, "Yesterday," which the Shuberts are to produce.

**Grace and Anna Eiler**, having returned from a trip to the Pacific Coast, are now appearing in Chicago theatres.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 34)

**George M. Cohan** was one of the speakers at the dinner tendered to Frank Bacon by the Friars' Club on Sunday.

**Lester Lonergan** returned to the cast of "East Is West" last Monday, after an absence of two weeks due to illness.

**Paul Harvey** will appear in the new comedy by Frederic and Fanny Hatton which Oliver Morosco will soon produce.

**Dan S. Kussell** is rehearsing two new acts in Chicago. One he calls "Number, Please," and the other, "Chills and Fever."

**Olly Logsdon** has recovered from an attack of the Spanish influenza and will be back at her office in the Putnam building next Monday.

**Mme. Chilson Ohrman** was divorced last week from Elmer H. Ohrman, a stock broker because of the failure of the latter to support her.

**Frank Stevens** has replaced Percy Marmont in "The Invisible Foe," and will play the role of the latter until he recovers from an illness.

**Dorothy Brown**, of the team of Brown and Kilgour, has gone to Atlantic City to recuperate from a recent attack of influenza and pneumonia.

**Sam Kessler**, formerly with his brother in the agency business, is now connected with Arthur Buckner in producing a number of musical tabloids.

**Garland Goden** closed his tour of "The Very Idea" and arrived in New York last week, going at once to his Long Island home for a spring rest.

**Donald Gallaher** is the proud father of a boy born last Sunday. The mother, professionally known as Beatrice Noyes, and baby are doing well.

**Lieutenant Bernard Granville** has recovered from the wound he sustained at the front, and has returned here to be mustered out of military service.

**Estelle Winwood**, **Forrest Robinson**, **Sidney Herbert**, **Henry Miller**, **Blanche Bates** and **Holbrook Blinn** will appear in Philip Moeller's new play, "Moliere."

**William Carleton** has replaced De Wolf Hopper in "Everything" at the Hippodrome, Hopper having withdrawn to begin rehearsals in "The Better Ole."

**Ida May** and **Joe Chadwick**, the latter known in vaudeville as "Dad," have been signed for "rube" roles in a new musical comedy by Arthur Hammerstein.

**Mrs. Billy Hall** has resumed her work with the Billy Hall musical comedy company after being forced to lay off for three months because of influenza.

**Mina Schall** has been signed to open in London with a new revue by Hughes and Massi. The revue is called "Good-bye Alexander," and will start in June.

**Morris Gest** last week purchased the studio of the late Raphael Kirschner in the Century Theatre Building. The studio will be open to patrons of the Century.

**John Galsworthy** will deliver, on March 2, a lecture before the New York Drama League. The theatre in which he will speak has not, as yet, been selected.

**Bert Feibelman** is business representative of "The Royal Vagabond," a Cohan & Harris attraction which opened at the Cohan & Harris Theatre last Monday.

**Jimmie Colvin**, formerly of the team of Emmons and Colvin, has recovered from an attack of Spanish influenza and is in Chicago preparing a new act for vaudeville.

**Victor Herbert** will be the guest-conductor at the opening of the eighteenth annual program of the Chicago Symphony Orchestra on February 21 and 22 in Chicago.

**Dodson Mitchel**, **Millie Butterfield**, **Frank McCormack** and **Lynn Overman** have signed to appear in "Come On Charlie," George Hobart's new farce, now in rehearsal.

**Bert and Betty Wheeler** have been booked on the Keith time in a new act by James Madison entitled "Me and Mamie." The turn includes eccentric comedy and singing.

**Charles Previn**, musical director of "The Girl Behind the Gun," has written the music for a musical comedy to be produced by Klaw and Erlanger and Edgar MacGregor.

**De Lyle Alda**, the Chicago soprano, who has been appearing in Ziegfeld's "Midnight Frolic" and "Nine O'Clock Revue," was last week signed for another year by Flo Ziegfeld, Jr.

**Philander Johnson**, dramatic editor of the Washington Star, has written the book and lyrics for a musical comedy to be produced by Klaw and Erlanger in the near future.

**Edward W. Dunn** has recovered from his recent attack of pneumonia and returned to his desk in the Cohan & Harris offices last Monday. Dunn was taken ill six weeks ago.

**Captain Max Montesole** will direct and stage "A Burgomaster of Berlin," which will open at the Belasco Theatre in Washington on March 10 with E. Lyall Swete in the leading role.

**Louis Hast** is at present managing "The Little Brother," at the Belmont, due to the fact that Walter Hast, his brother, is occupied in Providence with "The Scandal," his new play.

**Grace Carlyle**, **Rose Coghlan**, **Mona Kingsley**, **Malcolm Fasset**, **Richard Gordon** and **Malcom Duncan** will appear in "The Aftermath," being produced by William Moore Patch.

**Gertrude Linnell** has been engaged by Frank McEntee to assist him as stage manager in the artistic direction of the Shakespeare Playhouse productions, now appearing at the Plymouth.

**C. G. Harriman**, owner of the Royal Theatre at Enid, Okla., will erect a \$75,000 theatre. Work on the building will be begun in about a month, three lots having already been bought for the site.

**Marie Palay**, the Oriental dancer in the "Sinbad" show, signed a contract last week to interpret some Oriental dance numbers in the latest picture being produced by the Famous Players-Lasky Company featuring Elsie Ferguson.

**Isador Bousatt**, a Yiddish actor and playwright, who was charged by his wife with abandonment, was sent to jail by Magistrate Gray last week in the Court of Domestic Relations in default of the payment of a bond for \$1,040.

**Thomas A. Wise** received an amethyst scarf pin from the children in the Bowery last week for his part in the recent benefit performance held at the Hippodrome. Father McGean, of the Church of St. James, presented the pin to him.

**Amparita Farrar**, the soprano, was cut by flying glass last week in an automobile accident, the machine crashing into a trolley car. By bending forward quickly, she was able to protect the lower part of her face, and the injuries suffered will not prevent her from going through with her concert engagements.

**Rose Coghlan**, **Grace Carlyle**, **Mona Kingsley**, **Malcolm Duncan** and **Richard Gordon** will appear in a new play which will soon be produced by William More Patch, to be called "The Aftermath."

**Irene Franklin**, **Burton Green**, **William and Gordon Dooley**, **Watson Sisters**, **Adelaide and Hughes**, **Ralph Herz**, **Chic Sales**, **Sam Ash**, **Fred and Adele Astaire** and the **Farber Sisters** were on the program at the Winter Garden last Sunday evening.

**Jack Moore**, partner of **Nettie Carrol**, of the Nettie Carrol troupe, for the last eight years, is to be discharged from the naval aviation forces in the near future, and will put on a new act, entitled **Jack Moore and His Girl Speedsters**.

**Eda Farmer** who will appear in Maurice Maeterlinck's new play, "The Burgomaster of Belgium," in the role of the burgomaster's daughter, arrived in this city last week from Liverpool, via Halifax.

**Burt Green**, **George MacFarlane**, **Emmet Corrigan**, **Harland Dixon**, **Bert Williams**, **Stan Stanley** and **Horace Goldin** are performers who provided entertainment at a dinner given to Frank Bacon, co-author and star of "Lightnin'" at the Friars' Club.

**Roland Young** has been engaged by Edward Robins to be Mabel Taliaferro's leading man in "Luck in Pawn." **Ann Warrington**, **Robert Adams**, **Harry Ashford**, **Edna Renard**, **Bejppamin Kauser**, **Florence Short**, **Robert C. Fisher**, **Rena Caruthers** and **Malcom Bradley** will be in the support.

**Stuart Walker** will deliver a speech at the Church of Messiah on Thursday evening on his production of "The Book of Job." The Biblical text has been followed literally in the play which will be the feature attraction at the Punch and Judy Theatre when the next bill is presented there.

**Albert Mason**, a cabaret entertainer, was charged with felonious assault last week, having been accused of inflicting a wound in the side of one of the residents of the house in which he lives. The case came up in the Heights Court before Magistrate Groehl.

**Frank I. Pierce** and **Rome Fenton** are rehearsing a new act written by Sam Morris, and entitled "Two Counts of No Account." Pierce was formerly with Pierce and Mazie and Fenton was with several operatic productions and with Sarah Bernhardt's show.

**Gertrude Vanderbilt**, **Cecil Cunningham**, **Belle Baker**, **Rath Brothers**, **Constance Binney**, **Ivy Sawyer** and the chorus from "Oh, My Dear," **Hale and Patterson** and the **Dixie Band Jazz Band** appeared at the vaudeville performance for men in uniform given by the War Camp Community Service last Sunday.

**Joseph Wilkes**, an instructor in the St. Nicholas Skating Rink, was arrested and locked up last week on the alleged charge of stabbing Howard Aldridge in the stomach with a knife. The alleged knifing took place during a fight outside of the rink. Wilkes is twenty-seven years old and Aldridge eighteen. The wound is serious.

**Marie Dressler**, **Fannie Brice**, **Mrs. Irene Castle**, **George M. Cohan**, **William Collier**, **Anna Fitzu**, **Clifton Webb** and **Ada May Weeks**, **Carl Hyson** and **Dorothy Dickson** will appear at the Seventeenth Annual Charity Ball of the Knights of Columbus which will take place at Madison Square Garden on Feb. 24.

**Arthur W. Britton**, **Samuel B. Howard** and **Paul S. White**, all of 65 Cedar street, New York, last week incorporated a film company, to be known as **Paragon, Inc.** The new firm has a capital of \$150,000, divided into 1,500 shares, worth \$100 each. The Film Holding Company was incorporated by the same three men, also with \$150,000 capital. The charters were taken in Trenton, N. J.



HARRY HELEN  
**BARRETT & WHITE**  
 In a Comedy Skit—"Oh, What a Honeymoon!"

**LEE STAFFORD**  
 Baritone—Accompanied by Ray Daghistan  
 DIRECTION—EVANGELINE WEED

ARCHIE MARGARET  
**BELL & GREY**  
 ORIGINALITY  
 Original of the Scotch and Irish Dances on the Wire DIRECTION—PAUL DURAND

JOE LILLIAN  
**HATCH & HATCH**  
 Singing, Dancing and Comedy  
 IN VAUDEVILLE

**MORO DUO**  
 Comedy Ladder Act  
 MAX OBERNDORF

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**KATHERINE CONSTANTINE**  
 Dancer—Egyptian, Syrian, Orientale  
 DANCER OF THE NILE

RANDOLPH MARGARET  
**GILBERT & CLAYTON**  
 In Rhymes of the Times

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A timely comedy dramatic offering.

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 Singing and Dancing De Luxe  
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**PERKOFF AND GRAY**  
 IN  
 Odds and Ends of Versatilities

**RAINBOW LILLIE AND MOHAWK**  
 20th Century Indians

**STEWART SMITH**  
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 PRESENT  
**"WHAT WOMAN CAN DO"**  
 The Season's Latest Feminine Novelty  
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**JIMMY DUNN**  
 International Mimic Just Came East See It

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 An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

BILLIE **WATKINS & WILLIAMS** GLADYS  
 IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

**BILLY KNIGHT AND HIS ROOSTERS**  
 "BIRDS THAT DO THINGS WORTH CROWING ABOUT"

**VIOLA GILLETTE**  
 In An Exclusive Act by Jean Havez. Bert Lowe at the Piano

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 DIRECTION—CLAUDE BOSTOCK

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 Frolics on the Wire. ALF. T. WILTON and MATHEWS, AGENTS.

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 "Musical Flower Garden"

**BERT and PAGIE DALE**  
 Featuring Their Own Original Vampire Whirlwind  
 Direction—Miss G. F. Brown, Wm. S. Hennessy Office

**ELMERE & FAY**  
 BLACK AND TAN NOVELTY IN ONE IN VAUDEVILLE



**B. F. KEITH VAUDE EXCHANGE****NEW YORK CITY.**

Palace—Ruth St. Denis—Louise Dresser & Jack Gardner. (Six to fill.)  
 Riverside—Val & Ernie Stanton—Beeman & Anderson—Bryan & Broderick—Olga Petrova.  
 Colonial—McIntosh & Maids.  
 Alhambra—Emus Stephens—Stephens & Hollister.  
 —Kalmars & Brown—Wm. J. Reilly—Rose & Ellis—Fenton & Fields—Stan Stanley Three.  
 Royal—Espe & Dutton—Bradna & Derrick—Larry Reilly Co.—Lazar & Dale—Owen McGivney—Edna Goodrich & Co.—Mullen & Coogen.  
 Fifth Avenue (Feb. 20-22)—Jazzman's Naval Octette—Jones & Greeley—Gillen & Mulcahey—Kingsley, Benedict & Co.—Lew Hawkins.  
 58th Street (Feb. 20-22)—Jimmy Hussey & Co.—Josephine Leonard—W. S. Harvey & Co.—Gretchen, Eastman & Co.—Morgan & Gray—Cecil & Bernier—Taylor Bros. & Remple.  
 23d Street (Feb. 20-22)—"The Girl Behind the Mask"—Williams & Kramer—Todesca & Todesca.  
 125th Street (Feb. 20-22)—Anthony & Rogers—American Trio—Chung Ling Toy.

**BROOKLYN.**

Bushwick—Ted Domer—"Very Good Eddy"—Orville Stamm—Francis Kennedy—Billy Glasen—Emma Carus—LeMaire & Hayes.  
 Orpheum—Four Mortons—Lady Alice's Pets—Mehlinger & Meyers—Sallie Fisher Co.—The Sharrocks—Delro—Norton & Lee—"Girl in the Air"—Adele Rowland—Jas. Hussey & Co.

**ALBANY, N. Y.**

Proctor's (Feb. 20-22)—Helen Stanley Revue—Joe Towle—Burk Touhey & Co.—Duquesne & Co.—Meredith & Snoozor—King & Brown.

**BOSTON, MASS.**

Keith's—J. C. Nugent & Co.—Belle Baker—Howard's Musical Comedy Four—Conway & Fields—James & Bonnie Thornton—Wilfred DuBois—Juliet Dika—Halg & Lockett—Joe Jackson.

**BALTIMORE, MD.**

Maryland—Jean Adair Co.—Four Haley Sisters—Ben Beyer & Co.—Whitfield & Ire.—Clara Howard—Phyllis N. Terry—Rafiah—Collins & Hart.

**BUFFALO, N. Y.**

Keith's—Van & Schenck—Rae E. Ball & Bro.—Kartell—Clinton & Rooney—Bruce Duffett & Co.—Hyams & McIntyre—Royal Gascoignes—Smith & Austin.

**COLUMBUS, OHIO.**

Keith's—"Flightation"—Rose & Moon—Lillian Fitzgerald—Frank Crummit—Scotch Lads & Lassies—Paul Decker & Co.—Mazier & Thomson.

**CINCINNATI, OHIO.**

Keith's—Bessie Clayton—Bob Albright—Martyn & Florence—Nellie V. Nichols—Clifford & Wills—Miller & Lyle—Beaumont & Arnold.

**CLEVELAND, OHIO.**

Keith's—Eva Tanguay—Nance O'Neill & Co.—Herbert Clifton—Yorke's Dogs—Moran & Mack—Janis, Chaplow & Co.—Rogers & Travers Co.

**DETROIT, MICH.**

Keith's—"Not Yet Marie"—Adroit Bros.—Togan & Geneva—Maurice Burkhardt—Mignon—Sylvester & Vance—Eddie Heron & Co.

**DAYTON, OHIO.**

Keith's—Susan Tompkins—"Man Off Ice Wagon"—Harry Watson Co.—Keane & Golden—Bowman & Shea—Martin & Bayes.

**ERIE, PA.**

Keith's—Seven Honey Boys—Nash & O'Donnell—Holliday & Willette—Marconi & Fitz.—Spanish Goldins—Eddy Darrell.

**ELIZABETH, N. J.**

Proctor's (Feb. 20-22)—Jim & Betty Morgan—Gladiola & Plant—Pat Barrett.

**GRAND RAPIDS, MICH.**

Keith's—Parson & Irwin—Tarzan—Claudia Coleman—Sherman & Uttry—Milton & DeLong Sisters—Nestor & Vincent.

**HAMILTON, CAN.**

Keith's—Juliette—Ishikawa Japs—Bobbe & Nelson—Dugan & Raymond—Clown Seal.

**INDIANAPOLIS, IND.**

Keith's—Ethel McDonough—Clifton Crawford—E. & J. Connelly—Imhof, Conn & Corene—Lou Kellers—Laurie & Bronson—E. Francis & Arabs.

**LOWELL, MASS.**

Keith's—Gordon & Rica—Ruth Royce—Pederson, Kennedy & Montgomery—Arnold & Allman—Doree's Imperial Quintette—Wallen & LaFavor—Oliver & Olp—Connolly & Webb.

**LOUISVILLE, KY.**

Keith's—Geo. MacFarlane—Helen Ware—Marx Bros.—Three Rosalires—Mayo & Lynn—Lloyd & Wells.

**MONTREAL, CAN.**

Keith's—Janet Adair—Harry Langdon Co.—Fred Allen—Mrs. Gene Hughes Co.—Hickman Bros.—"What Girls Can Do."

**MT. VERNON, N. Y.**

Proctor's (Feb. 20-22)—Mr. & Mrs. Jimmy Barry—William Gaxton—Eric Zardo—Chappelle & Stintette—Leigh & LaGrace.

**NEWARK, N. J.**

Proctor's (Feb. 20-22)—Emmett Welch Minstrels—Lady Tsen Mel—Henry Marshall & Adelaide.

**PORTLAND, ME.**

Keith's—Three Tivoli Girls—Ott. Kerner Co.—Darrell & Edwards—Colvin & Woods—Claire & Atwood—Milo.

**PHILADELPHIA, PA.**

Keith's—Frank Dobson Co.—Lillian Shaw—Lady Tsen Mel—Claude & Fannie Usher—The Millettes—Bailey & Cowen—Bud Snyder & Co.—Ed. Marshall—Al & Fannie Steadman.

**PITTSBURGH, PA.**

Davis—Eddie Foyer—Ethel Hopkins—Four Moran Sisters—Al Shayne—Sweeties—Patty Roat & Bro.—Burt & Rosedale—Marmelin Sisters—Bernard & Duffy—Ed. Hayes & Co.

**PROVIDENCE, R. I.**

Keith's—Dickinson & Deagon—Rooney & Bent—Lala Selbini—"Art"—Roy LaPearl—Mr. & Mrs. J. Barry—Geo. N. Brown.

**ROCHESTER, N. Y.**

Keith's—Blossom Seely Co.—Catherine Powell Co.—Moss & Frye—Duncan Sisters—Cycling Burnettes—Toto—Geo. Jessell—Libonati.

**SCHENECTADY, N. Y.**

Proctor's (Feb. 20-22)—"The Weaker One"—Meyers & Moon—Strand Trio—Frank Wilson.

**TROY, N. Y.**

Proctor's (Feb. 20-22)—"Oh Auntie"—Claire Vincent & Co.—Kerslake's Pigs—Alice Hamilton—Cornell & Adele—El Cleve.

**TORONTO, CAN.**

Keith's—Chas. Grapevin—Lyndell & Macey—Mile.

# VAUDEVILLE BILLS

## For Next Week

Dazie—Lee & Cranston—Raymond Wilbert—Gruber's Animals—Three Le Grobs.

**TOLEDO, OHIO.**

Keith's—The Duttons—Robt. T. Haines Co.—Helene Davis—Van Cello—Blason City Four—Miller & Marlin—Morton & Glass—Rice & Werner—Harmon & O'Connor.

**WASHINGTON, D. C.**

Keith's—H. & A. Seymour—Lyons & Yosco—Robins—Stuart Barnes—Cartmell & Harris—"Yip Yip Yaphankers"—Kennedy & Nelson.

**WILMINGTON, DEL.**

Garrick—Nitta Johnson—Wire & Walker—The Sheldons—Moore & West—Oscar Lorraine—Martin & Webb—J. C. Lewis Co.—Julia Dean Co.

**YOUNGSTOWN, OHIO.**

Keith's—Nan Halperin—Jas. Watts Co.—Klein Bros.—Grenadier Girls—"Study in Sculpture"—Hallen & Fuller—Dolan & Lenhart—Brent Hayes.

**YONKERS, N. Y.**

Proctor's (Feb. 20-22)—Madam Ellis—Clara Howard—Nevins & Gordon—Coscia & Verdi.

**ORPHEUM CIRCUIT****CHICAGO, ILL.**

Palace—Gertrude Hoffman—Walter C. Kelly—Regay & Sheehan—Mike Bernard—Harry Holman & Co.—Elly—Loney Haskell.

Majestic—Eddie Leonard & Co.—Wellington Cross—Gibson & Connell—Lew Dockstader—Holmes & Wells—Reno.

**CALGARY, CAN.**

Orpheum—Theo. Kosloff & Co.—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette.

**DES MOINES, IA.**

Orpheum—"Futuristic Revue"—"For Pitty's Sake"—Margaret Young—Kirkly Kids—Littlejohns—Bert Flitzgibbon.

**DULUTH, MINN.**

Orpheum—Fantino Troupe—Hobson & Beatty—Six Kirksmith Sisters—Adams & Griffith—Mason & Keeler—Chas. Wilson—Brants.

**DENVER, COLO.**

Orpheum—Gus Edwards—Revue—Lemaire & Crouch—L. & B. Smith—C. & E. Barry—Stanley & Birnes—Eddie Borden—Ferry.

**KANSAS CITY, MO.**

Orpheum—Annette Kellerman—Bessie Rempel & Co.—Fox & Ingraham—J. & K. Demaco—Wilson Aubrey Trio—Courtney Sisters.

**LINCOLN, NEB.**

Orpheum—Grace La Rue—Barr Twins—Swor & Avey—Ames & Winthrop—Osaki & Takl—Sarah Padden & Co.—"Rebelle."

**LOS ANGELES, CAL.**

Orpheum—"Only Girl"—Margaret Farrell—"Dream Fantasies"—Lee Kohlmar & Co.—Wm. Smythe—Harry Jolson—Santos & Hayes—"Forest Fire."

**MINNEAPOLIS, MINN.**

Orpheum—Josie Heather & Co.—Harriet Rempel & Co.—Briscoe & Raub—De Wolf Girls—"Petticoats."

**MILWAUKEE, WIS.**

Orpheum—"Maid of France"—Dolly Connelly—Bob Hall—Gallagher & Tolley—Sidney Phillips—Helen Trix & Sisters—Bozart.

**MEMPHIS, TENN.**

Orpheum—"The High Seas"—Al Herman—Merian's Dogs—Jean Southern—De Leon & Davies—Page, Hack & Mack.

**NEW ORLEANS, LA.**

Orpheum—Clark & Bergman—"All for Democracy"—Campbell Sisters—Bennett & Richards—Jas. J. Morton—Whipple Huston & Co.—Lasova & Gilmore.

**OAKLAND, CAL.**

Orpheum—Bert Baker & Co.—Three Mizunos—Burns & Frabito—Kennedy & Rooney—Jos. Josephson Troupe—Chas. & Adelaide Dunbar.

**OMAHA, NEB.**

Orpheum—"Sea Wolf"—Crawford & Broderick—Grace Nelson—Four Buttercupps—Davis & Rich—H. & G. Ellsworth—A. & G. Falls.

**PORTLAND, ORE.**

Orpheum—John B. Hymer—McKay & Ardine—D'Aubrey & Rubin—Four Shrapnel Dodgers—Brenck's Models—Scott Gibson.

**SALT LAKE CITY, UTAH.**

Orpheum—Stella Mayhew—Elsa Ruegger & Co.—Leo Beers—Jimmie & Marion Harkins—Maxie King—Caroline Kohl & Co.—Briere & King.

**SAN FRANCISCO, CAL.**

Orpheum—"Heart of Annie Wood"—Westony & Lorraine—Hampton & Blake—Ball & West—Cameron Devitt & Co.—Valletta's Leopards—Claudius & Scarlet—Jos. Howard's Revue—Ramsdells & Deyo.

**ST. LOUIS, MO.**

Orpheum—Blanche Ring—Doree's Celebrities—Walter Brower—Florence Tempest—Helen Gleason & Co.—Herman & Shirley—Vadie & Gygi—Emerson & Baldwin.

**ST. PAUL, MINN.**

Orpheum—Jomair & Berry—Sam Mann & Co.—Hickey Bros.—Chas. Irwin—Paul La Varr & Bro.—Helen Scholder—Mosconi Bros.

STOCKTON, SACRAMENTO AND FRESNO, CAL.  
 Orpheum—Rae Samuels—White Coupons—Four Harmony Kings—Lunette Sisters—Walter Fenner & Co.

**SEATTLE, WASH.**

Orpheum—Valeska Suratt & Co.—Wanzer & Palmer—Everett's Circus—Walters & Walters—"Street Urchin"—Three Bennett Sisters.

**VANCOUVER, CAN.**

Orpheum—Four Husbands—Henry B. Toomer & Co.—Levolos—Sid Townes—Geo. Yeoman & Co.—Rodriguez Bros.—Sue Smith.

**WINNIPEG, CAN.**

Orpheum—Eddie Fox & Co.—Jean Barrios—Coakley & Dunlavy—Flemings—Martha Hamilton & Co.—Natalie Sisters.

**LOEW CIRCUIT****NEW YORK CITY, N. Y.**

American (First Half)—Westlake & Understudy—Rud & Jessi—Gray—Corinne Tilton—"Piano-ville"—Alexandra—Fred C. Hagon & Co.—Duquesne Comedy Four. (Last Half)—O. K. Legal

—Owen & Moore—"Blow Your Horn"—Frankie James—"Pinders Keepers"—Brady & Mahoney.

Avenue B. (First Half)—"The Punch"—Lane & Plant. (Last Half)—Broken Mirror—Morillo Sisters.

Boulevard (First Half)—Swain's Cats & Rats—Dolly & Calame—Hazel Harrington & Co.—Elsie White—Werner Amoros Trio. (Last Half)—Pequo & Fellows—Watkins & Williams—Gray & Graham—Golden Troupe—Tilloy & Ward.

Delancey Street (First Half)—Dix & Dixie—Selma Sella—Pisano & Bingham—General Pisano & Co.—Harris & Manion—Golden Troupe. (Last Half)—Viollinsky—Eight Black Dots—Victoria Four—Three Lardens.

Greely Square (First Half)—Pequo & Fellows—Frankie James—Rice & Cady—Viollinsky—Herbert Brooks & Co. (Last Half)—Norvella—George A. Mack—Bernard—Elsie White—Burns & Jose.

Lincoln Square (First Half)—Lewis Stone—Sherlock Sisters & Foley—Bernard—Bessie LeCount—Brady & Mahoney. (Last Half)—Wastika & Understudy—Donohue & Fletcher—Les Merchants—Devine & Williams—Herbert Brooks & Co.

National (First Half)—George A. Mack—"Old Fashioned Girl"—Barron & Burt—Eight Black Dots. (Last Half)—Seaton & Denno—Jenks & Allen—Hazel Harrington & Co.—Eva Shirley—Werner Amoros Trio.

Orpheum (First Half)—Scanlon & Denno—Nick Vergo—"Lottie"—Ward & Thornton—Singer's Midgets. (Last Half)—Mallett Bonconi—Duquesne Comedy Four—Singer's Midgets.

Victoria (First Half)—Three Herbert Sisters—Robb & Stewart—Gray & Graham—Victoria Four—Three Lardens. (Last Half)—Swain's Cats & Rats—Selma Sella—Rawson & Clare—Rice & Cady—Martin & Clare.

DeKalb (First Half)—Burns & Jose—Rudinoff—Jenks & Allen—Rube Marquard Band. (Last Half)—Dolly & Calame—Robb & Stewart—Bud & Jessie Gray—Harris & Manion—Rube Marquard Band.

Fulton (First Half)—John F. Clark & Co.—Moletti Bonconi—Rawson & Clare—Martin & Clare. (Last Half)—Lewis Stone—Pisano & Bingham—"Old Fashioned Girl"—Bessie LeCount—Knapp & Cornella.

Metropolitan (First Half)—O. K. Legal—Eva Shirley—"Pinders Keepers"—Tilloy & Ward—"Blow Your Horn." (Last Half)—Martini & Fabrin—Joe Darcy—Pianoville—Barron & Burt—Gen Pisano & Co.

Palace (First Half)—Stuart & Woods—Hudler, Stein & Phillips. (Last Half)—Saxton Kohn & Co.—Paul Conchas, Jr.

Warwick (First Half)—Paul Conchas, Jr.—"Broken Mirror"—Walton & Francis. (Last Half)—Stuart & Woods—Lane & Plant—Payton Howard & Lizette.

Boston, Mass.  
 Orpheum (First Half)—Cunningham & Marlon—Van & Morris—Shelton Brooks—Gallarini & Son—Donovan & Lee—"Submarine F.7." (Last Half)—LeDell & Joe—Keating & Walton—Josephine Davis—Wm. Dick—"Submarine F.7."

Baltimore, Md.  
 Hippodrome—Gallardo—Arnold & Taylor—Arthur Plickens & Co.—Frank Morrell & Co.—Klutings' Animals.

Bijou (First Half)—LaDell & Joe—Josephine Davis—Keating & Walton—Wm. Dick. (Last Half)—Cunningham & Marlon—Van & Morris—Shelton & Brooks—Donovan & Lee—Gallarini & Son.

Lyric (First Half)—Yalto Duo. (Last Half)—Dunlay & Merrill—Hibbert & Mallon—Tate's Motoring.

Loew's—Maxon & Morris—Russell & Lum—Camille Jarson & Co.—Corbett Sheppard & Dunne—Ryan & Lee.

Loew's—Harvey DeVora Trio—Marston & Manley—Doris Hardy & Co.—"World in Harmony"—"Temptation."

New Rochelle, N. Y.  
 Loews (First Half)—Hudson & Jones—Morillo Sisters. (Last Half)—Concertos—Hudler Stein & Phillips—Walton & Francis.

Emery (First Half)—Mae Wadsworth—Cleveland & Downy—McMahon & Chappelle—Frank Terry—"What Women Can Do." (Last Half)—Payne Children—Donovan & Murray—Robt. Henry Hodge & Co.—Sol Berns—Broslin Troupe.

South Bethlehem, Pa.  
 Loew's—Winton Bros.—Dunlay & Morrell—Hibbert & Mallon—Tate's Motoring. (Last Half)—Three Kundles.

Palace (First Half)—Payne Children—Donovan & Murray—Robt. Henry Hodge & Co.—Sol Berns—Borsini Troupe. (Last Half)—Mae Wadsworth—Cleveland & Downy—McMahon & Chappelle—Frank Terry—"What Women Can Do."

Yonge Street—Arthur Emma Cody—Three Lindred Girls—Nat Carr—Henry & Moore—Kenny & Hollis—"Holiday in Dixieland."

Bridgeport, Conn.  
 Poli (First Half)—Whirlwind Hagans—Gladys Lockwood—Elsie Ryan & Co.—Mills & Lockwood. (Last Half)—Harry & Anna Scranton—Gallagher & Godfrey—Doc O'Neil—De Vore, Armond & Wall—Cook & Savo.

Plaza (First Half)—Rinaldo Bros.—Tom Dempsey. (Last Half)—Marr & Dwyer Girls—Dorothy Pore—Lients, Armstrong & Schramm—Lillian & Equillo Bros.

Hartford, Conn.  
 Poli (First Half)—Harlequin Trio—Gullano & Marguerite—Harkins & McCay—Dorothy Hayes & Co.—"Broadway Today." (Last Half)—Rinaldo Bros.—Tom Dempsey—Mack & West—Murphy & Nichols Co.—Davis & Greenlee—The Nelsons.

**NEW HAVEN, CONN.**

Palace (First Half)—Gallagher & Godfrey—Allen Brook & Co.—Doc O'Neil. (Last Half)—King & Brown—Elsie Ryan & Co.—Mills & Lockwood.

Bijou (First Half)—Marr & Dwyer Girls—Dorothy Hoge—"Recollections"—Chappelle & Stintette—The Nelson. (Last Half)—Jessie Morris—Hadji Imbirh.

**SCRANTON, PA.**

Poli (First Half)—Gordon & La Mar—Kingsley Benedict & Co.—Melnotte Duo. (Last Half)—La Emma & Boyd—Nickels & Woods—Fred H. Speare & Co.—Pietro—Bobby Heath's Revue.

**SPRINGFIELD, MASS.**

Palace (First Half)—King & Brown—Dolly Kaye & Co.—Murphy Nichols & Co.—Lients, Armstrong & Schramm—"The Girl Who Knows"—Harry & Anna Scranton. (Last Half)—Whirlwind Hagans—Monie & Parts—"Fixing the Furnace"—"The Girl Who Knows"—Minnie Harrison—Larimer Hudson & Co.

**WORCESTER, MASS.**

Plaza (First Half)—Monte & Parte—Minnie Harrison—Chellen & Kere. (Last Half)—Gullano & Marguerite—Dorothy Hayes & Co.—Chappelle & Stintette—Melody Garden.

Poli (First Half)—Jenet & Warren Leland—Mack & West—De Vore, Armond & Wall—Cook & Savo—Larimer Hudson & Co. (Last Half)—Gladys Lockwood—Allen Brook & Co.—Novello Bros.

**WILKES-BARRE, PA.**

Poli (First Half)—La Emma & Boyd—Nickel & Wood—Fred H. Speare & Co.—Pietro—Bobby Heath's Revue. (Last Half)—Gordon & La Mar—Kingsley Benedict & Co.—Melnotte Duo.

**WATERBURY, CONN.**

Poli (First Half)—Lillian & Equillo Bros.—Jessie Morris—"Fixing the Furnace"—Davis & Greenlee—Novello Bros. (Last Half)—Harlequin Trio—Harkins & McCay—"Broadway Today."

**W. V. M. A.****ALTON, ILL.**

Hippodrome (First Half)—DeWinters & Rose—Mabel Harper. (Last Half)—Dressler & Wilson—Galletti's Monks.

**BELLEVIEW, ILL.**

Washington (First Half)—Ah Ling Foo—Newell & Most—Artois Bros. (Last Half)—Regan & Renard—"Rainbow Revue."

**CEDAR RAPIDS, IA.**

Majestic (First Half)—Skating Bear—Jack George Duo—G. Swain Gordon & Co.—Kirkly Kids—Allen Lindsay & Co.—Helene Trio. (Last Half)—Hip Raymond—Mowatt & Mullen—"Pretty Soft"—Geo. Lovett & Co.—Fisher & Gilmore—Stan & Mae Laurel.

**CHAMPAIGN, ILL.**

Orpheum (First Half)—Eary & Eary—Sheldon & Dailey—"Lots and Lots of It"—Al Wohlman—Orwell Fanton & Co. (Last Half)—"The Suffragette Revue."

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## VAUDEVILLE REVIEW

(Continued from pages 9, 10 and on 30, 32)

### FLATBUSH

(Last Half)

Sprague and McNeece, a skating act of the standard variety, opened and easily overcame the handicap of the initial spot, starting the show off in whirlwind fashion. The act is prettily costumed and the skating routine offered is varied and full of spectacular stunts.

The Doughertys, man and woman comedy team, put over a bright assortment of songs, gags, getbacks and bits that kept the audience laughing and applauding throughout the course of their specialty. The man handles the comedy and succeeds in getting his full share of laughs. He is a comedian of easy and legitimate methods and never forces matters in the least. The woman is an excellent straight who possesses a keen knowledge of comedy values, as was evidenced by her handling of several howlingly funny travesty bits.

"Childhood Days," a singing act that introduces several quaint characters, who sing the old songs in a particularly effective manner, landed for a hit of sizable proportions. The act is novel, and the performers concerned in putting it over are a talented bunch who go about their work in a manner that immediately wins over their audience.

Rhoda and Crampton present a miniature comic opera which is very well written and competently sung. During the course of their artistic little tabloid, the couple interpolate an excerpt from "Aida," which met with an unusually cordial reception. The finish, a rag number, proved that the team is equally at home when it comes to opera or pop stuff.

Jack Inglis was a laughing riot with his nonsensical nut act, which is one of the oddest and best seen around New York this season. His business with the hats is a scream, and his impromptu observations and comments throughout the act kept the audience in an uproar of mirth. Inglis has his act in good shape now and should be heard from in the big houses before long.

Chalner and the De Ross Sisters, a dancing act presenting a routine of modern and classical dances, closed the vaudeville portion of the entertainment. The girls are good dancers and the man, who, apparently, is a graduate of one of the numerous Russian troupes, is an expert in that particular style of dancing. The act can hold its own in an early spot in the big time shows, and constitutes a first rate headline feature for the pop houses.

H. E.

### PROCTOR'S 23RD STREET

(Last Half)

Nadolny held the initial spot with a juggling and balancing act that went over nicely.

Barker and Wynne started slowly, but worked up more speed toward the finish and took an encore. The patter in the act can be improved upon, as their present lines are the main fault of the offering. They have a good variety of songs, however, and deliver them in a pleasing manner.

Carlita and Lewis scored nicely with their singing, and received an occasional ripple of laughter with some poor patter. They use a special drop in three, depicting a scene in the Philippine Islands, where one takes the part of a senorita, and the other that of a naval officer.

Meredith and Snoozler gave an exhibition of canine intelligence that pleased and scored nicely for an act of its kind. Meredith introduced Snoozler, a fine specimen of a dog, and put him through various tests that brought laughter and generous applause. A white kitten and a beautiful white Angora cat came in for a big hand. Meredith is assisted by a woman who is not billed.

Finley and Hill took the honors of the bill with a neat trio singing act. They are fully reviewed under New Acts.

Ideal closed the show with a film showing her swimming through Niagara Falls and then gave a swimming and diving exhibition in her tank.

G. J. H.

## CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (\$2 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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## EIGHTY-FIRST STREET

(Last Half)

Cordelia, Jean and Emma Stewart opened the bill with their dancing act. They include some singing at the start which is not very well done. But their dancing is better. Following their song, they do a dance ensemble with the spotlight thrown upon their feet. There is then an eccentric dance, followed by a bit of interpretive dancing. For the finish, they do several steps while skipping rope.

Reeder and Armstrong, two men, played a number of selections upon the piano, using different instruments. They rendered a number of semi-classic and popular tunes in good style. Their playing was quite up to the mark.

"Tango Shoes," a unique dancing act, with three men and three women, scored a hit. A man appears before a table on which are two pairs of shoes, peculiarly colored. He announces that he is there to demonstrate the shoes, and calls for some mechanic to come forward and examine them, stating that, by a system of buttons and levers, the person who puts them on can do any sort of a dance. Two old men, planted in the audience, answer the call, and one of them does the shoes.

The announcer himself puts on the other pair, but makes an exit in order "to find the key which is used to wind up the shoes." The other two then do some clog dancing. There are also three women planted, and they, later, come forward, and after some talking, the three couples do a dance each, the older people doing old-fashioned stepping.

Adrian, a blackface comedian, assisted by four men dressed in overalls, rendered several popular songs and did some talking. The latter is very poor for comedy effects, and failed to arouse very much laughter. Improvement could be worked in his black-face delivery and also in the material, which needs brightening up.

"Color Gems," an act in which several women pose, closed and held the crowd. The turn is excellently and artistically put on. Every one of the eleven poses assumed was beautiful.

I. S.

## METROPOLITAN

(Last Half)

There is no let up in the attendance at this house, capacity business ruling every performance.

At the Thursday evening show, Brosius and Brown and Rudinoff were the acts best liked. The former, in number one position, opened with a few fancy stunts on rollers by the straight man (Brosius), and some falls and comedy work by the clown (Brown). The straight followed with tricks on the bicycle, his piece de resistance being a double swing on the handle bars. Brosius also rode unicycles. Brown did some comedy bicycle riding and burlesque dancing. They finished with double work on the bicycle. Brosius is an exceptionally clever bicyclist, and Brown does well with his comedy.

The Sherlock Sisters and Foley started slowly and showed very little "pep" until they reached the end of their act, when they livened up a bit and were called on for an encore. For this number they sang and danced in lively form and displayed real "ginger" for the first time during the act. They sang five songs and gave three dances, and it was in the latter that they showed to the best advantage.

Rudinoff scored a most decided hit with his smoke pictures and whistling. In the former line of work he has few if any equals, and his whistling is well done.

Canfield and Rose, two men, did a comedy talking act, which won them a number of laughs. They closed with a song and went off to a good hand.

The Golden Troupe of singers, five women and three men closed and held the audience in. The act is very elaborately presented, the first setting representing a winter scene on full stage. The troupe is made up of good singers, and that the turn was well liked was evidenced by the applause given it.

The pictures included an L. K. O. and a Mack-Sennett Comedy, a feature film, and Loew Current Events.

E. W.



## DRAMATIC AND MUSICAL

## Routes Must Reach This Office Not Later Than Saturday

Arless, Geo.—Blackstone, Chicago, Ill., 17-22.  
 "Business Before Pleasure"—Garrick, Chicago, Indef.  
 "Better Ole"—Cort, N. Y. City, Indef.  
 "Better Ole"—Hollis, Boston, Indef.  
 "Better Ole"—Broad Street, Philadelphia, Indef.  
 "Better Ole"—Brankels, Omaha, Nebr., Indef.  
 "Better Ole" Co.—Illinois, Chicago, 24-Indef.  
 "Betrothal"—Century, N. Y. (Last two weeks).  
 "Brat, The"—Walnut, Philadelphia, 17-22.  
 "Bringing up Father"—Duquesne, Pittsburgh, 17-22.  
 "Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, Indef.  
 "Crowded Hour"—(Jane Cowl)—Selwyn, New York City, Indef.  
 "Chu-Chin-Chow"—Auditorium, Chicago, Indef.  
 "Cappy Ricks"—Morosco, New York City, Indef.  
 Chicago Grand Opera Co.—Lexington O. H., N. Y. City, Indef.  
 Drew, Mr. & Mrs. Sidney—Woods, Chicago, Ill., Indef.  
 "Dear Brutus"—Empire, New York City, Indef.  
 "Dancer, The"—Polis, Washington, 24-Mar. 1.  
 "Experience"—Alvin, Pittsburgh, 17-22.  
 "Everything"—Hippodrome, New York City, Indef.  
 "East Is West"—Astor, New York City, Indef.  
 "Eyes of Youth"—(With Marjorie Rambeau)—Manhattan Opera House, New York City, 17-22.  
 "Friendly Enemies"—Hudson, New York City, Indef.  
 "Forever After"—Playhouse, New York City, Indef.  
 "Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, Adelphi, Philadelphia, Indef. 24.  
 "Fiddlers 3"—Olympic, Chicago, Indef.  
 "Flo-Flo"—Standard, N. Y., 17-22.  
 Gilbert & Sullivan Operas—Park, New York City, Indef.  
 "Good Morning, Judge"—Shubert, New York, Indef.  
 "Going Up"—Forrest, Philadelphia, Pa., Indef.  
 "Going Up"—Cohans O. H., Chicago, Ill., Indef.  
 "Hobohemia"—Greenwich Village, N. Y. City, Indef.  
 "Hitchy Koo"—(With Raymond Hitchcock)—Illinois, Chicago, Indef.  
 "Head Over Heels"—Illinois, Chicago, 17-22.  
 "Hello Alexander"—(McIntyre & Heath)—Majestic, Boston, Indef.  
 "Invisible Foe, The"—Harris, New York City, Indef.  
 "Just Around the Corner"—Longacre, New York, Indef.  
 "Jack O' Lantern"—Colonial, Boston, Indef.  
 "Kiss Bungalow"—Auditorium, Baltimore, 17-22. Chestnut St., Philadelphia, 24-Mar. 1.  
 "Keep It to Yourself"—39th Street, New York City, Indef.  
 "Lightnin'"—Gayety, New York City, Indef.  
 "Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, Indef.  
 "Little Brother, The"—Belmont, New York City, Indef.  
 "Listen Lester"—Knickerbocker, New York City, Indef.  
 "Little Journey The"—Vanderbilt, New York City, Indef.  
 "Lombardi, Ltd."—Plymouth, Boston, Mass., Indef.  
 "Live Forever"—Academy, Baltimore, Md., 17-22.  
 "Little Simplicity"—Wilbur, Boston, Indef.  
 "Lauder, Harry"—Shubert-Belasco, Feb. 24-Mar. 1.  
 "Little Teacher"—Manhattan O. H., New York City, 24-Indef.  
 "Melting of Molly"—Broadhurst, New York City, Indef.  
 "Midnight Whirl"—New Century, New York City, Indef.  
 Mantell, Robert—Toledo, Ohio, 17-22.  
 "Marquis de Priola"—Liberty, New York City, Indef.  
 "Masquerader, The"—Studebaker, Chicago, Indef.  
 "Miss Nellie of New Orleans"—Henry Miller, New York City, Indef.  
 "Monte Cristo, Jr."—Wintergarden, New York City, Indef.  
 "Mutt & Jeff"—Regina, Sask., Canada, 20-21; Moose Jaw, 24-25; Swift Current, 26-27; Gulf Lake, 28.  
 "My Soldier Girl"—Co.—Durant, Okla., 24; Sherman, Tex., 25; Texarkana, 26.  
 "Naughty Wife, The"—Duquesne, Pittsburgh, 17-22; Walnut, Philadelphia, Pa., 24-Mar. 1.  
 "Nothing But Lies"—Shubert Reviera, New York, 17-22.  
 "The Net"—48th Street, New York City, Indef.  
 Opera Comique—Park, New York City, Indef.  
 "Oh My Dear"—Princess, New York City, Indef.  
 Ott, Bob, Co.—Hornell, N. Y., 17-22.  
 "Old Lady 31"—Cort, Chicago, Indef.  
 "Oh, Look"—Shubert, Philadelphia, Indef.  
 "Off Chance"—Nixon, Pittsburgh, 17-22; National Washington, 24-Mar. 1.  
 "Overseas Revue"—Princess, Chicago, Indef.  
 "Oh, Boy"—Polis, Washington, 17-22.  
 "Oh, Lady! Lady!"—La Salle, Chicago, 24-Indef.  
 "Passing Show of 1918"—Chestnut Street O. H., Philadelphia, 17-22; Alvin, Pittsburgh, 24-Mar. 1.

## ROUTE LIST

"Polly With a Past"—Tremont, Boston, Indef.  
 "Please Get Married"—Little, New York City, Indef.  
 "Prince There Was" (a)—Cohan, New York City, Indef.  
 "Redemption"—Plymouth, New York City, Indef.  
 "The Riddle Woman"—Fulton Theatre, New York City, Indef.  
 "Roads of Destiny"—(Florence Reed—Republic, New York City, Indef.  
 "Royal Vagabond, The"—Cohan & Harris, New York City, 17-Indef.  
 "Remnant"—National, Washington, 17-22.  
 "Rock-a-Bye Baby"—Loew's Seventh Ave., 17-22.  
 "Sinbad"—44th Street Theatre, New York City, Indef.  
 "Sometime"—Casino, New York City, Indef.  
 Stone, Fred—Colonial, Chicago, Indef.  
 "See You Later"—La Salle, Chicago, 17-22.  
 "Still Alarm"—Tremont, Boston, Indef.  
 "Singing Grace"—Toronto, Can., 17-22.  
 Skinner, Otis—American, St. Louis, Mo., 17-22.  
 "Scandal"—Shubert-Garrick, Washington, 17-22.  
 "Sleepless Night"—Bijou, New York City, Indef.  
 "Ties for Three"—Maxine Elliott, New York City, Indef.  
 "Three Faces East"—Cohan & Harris Theatre, New York City, Indef.  
 "Three Faces East"—Olympic, Chicago, last week.  
 "Three Wise Fools"—Criterion, New York City, Indef.  
 "Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, Indef.  
 "Tailor-Made Man"—Garrick, Philadelphia, 17-Mar. 1.  
 "Tiger Rose"—Powers, Chicago, Indef.  
 "Twin Beds"—Walnut, Philadelphia, Feb. 10-15.  
 "Toby's Bow"—Comedy, New York, Indef.  
 Thurston—O. H., Indianapolis, Ind., 17-22.  
 "Thirty Days"—Alexandria, Toronto, Can., 17-22.  
 "Take It from Me"—Shubert-Boston, Mass., Indef.  
 "Tumble Inn"—Shubert-Belasco, Washington, D. C., 17-22; Lyric, Philadelphia, 24-Indef.  
 "Ten Nights in a Barroom"—(Anderson's) Riviera, Tex., 21; Anson, 22; Peacock, 23; Jayton, 24; Spur, 25; Stamford, 26; Munday, 27; Seamore, 28-Mar. 2.  
 "Turn to the Right"—Nixon, Pittsburgh, 24-Mar. 1.  
 "Tillie"—Blackstone, Chicago, Indef.  
 "Unknown Purple, The"—Lyric, New York City, Indef.  
 "Velvet Lady"—New Amsterdam, New York City, Indef.  
 Uncle Tom's Cabin Co.—(Kibble's)—Johnston, Pa., 20; Clearfield, 21; Altoona, 22. Walker-Stuart Punch and Judy—New York City, Indef.  
 "Woman in Room 13, The"—Booth, New York City, Indef.  
 "Why Marry?"—Adelphi, Philadelphia, Pa., 17-22.  
 "Ziegfeld Follies"—Colonial, Chicago, Indef.  
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, Indef.

## COLUMBIA CIRCUIT

Al Reeves Big Show—Gayety, Boston, 17-22; Grand, Hartford, Ct., 24-Mar. 1.  
 "Best Show in Town"—Peoples, Philadelphia, 17-22; Palace, Baltimore, 24-Mar. 1.  
 "Beauty Trust"—Colonial, Providence, 17-22; Gayety, Boston, 24-Mar. 1.  
 "Behman Show"—Park, Bridgeport, Conn., 20-22; Colonial, Providence, 24-Mar. 1.  
 "Bon Tons"—Gayety, Detroit, 17-22; Gayety, Toronto, Ont., 24-Mar. 1.  
 "Bostonians"—Gayety, Washington, 17-22; Gayety, Pittsburgh, 24-Mar. 1.  
 "Bowery"—Gayety, Buffalo, 17-22; Gayety, Rochester, 24-Mar. 1.  
 "Burlesque Review"—Gayety, Rochester, 17-22; Bastable, Syracuse, 24-26; Lumberg, Utica, 27-Mar. 1.  
 "Burlesque Wonder Show"—Bastable, Syracuse, 17-19; Lumberg, Utica, 20-22; Gayety, Montreal, Can., 24-Mar. 1.  
 "Ben Welch"—Casino, Brooklyn, 17-22; Newburg, N. Y., Feb. 24-26.  
 "Cheer Up America"—Gayety, Montreal, Can., 17-22; Empire, Albany, N. Y., 24-Mar. 1.  
 Dave Marion's—Gayety, Kansas City, 17-22; open 24-Mar. 1; Gayety, St. Louis, 3-8.  
 "Follies of the Day"—Lyric, Dayton, O., 17-22; Olympia, Cincinnati, 24-Mar. 1.  
 "Girls de Looks"—Berchel, Des Moines, Iowa, 18-19; Gayety, Omaha, 24-Mar. 1.  
 "Golden Crooks"—Majestic, Jersey City, 17-22; Peoples, Philadelphia, 24-Mar. 1.  
 "Girls of the U. S. A."—Empire, Brooklyn, 17-22; Empire, Newark, 24-Mar. 1.  
 "Hip, Hip, Hooray"—Gayety, Pittsburgh, 17-22; Akron, O., 24-26; Youngstown, 27-Mar. 1.  
 "Hello America"—Grand, Hartford, Conn., 17-22; Jacques, Waterbury, Ct., 24-Mar. 1.  
 Harry Hastings—open 17-22; Gayety, St. Louis, 24-Mar. 1.  
 Irwin's Big Show—Columbia, Chicago, 17-22; Gayety, Detroit, 24-Mar. 1.  
 Lew Kelly Show—Empire, Toledo, 17-22; Lyric, Dayton, O., 24-Mar. 1.  
 "Liberty Girls"—Gayety, Omaha, 15-21; Gayety, Kansas City, 24-Mar. 1.  
 Mollie Williams Show—Gayety, St. Louis, 17-22; Star and Garter, Chicago, 24-Mar. 1.  
 "Maid of America"—Empire, Albany, N. Y., 17-22; Casino, Boston, 24-Mar. 1.  
 "Majestics"—Empire, Newark, 17-22; Casino, Philadelphia, 24-Mar. 1.  
 "Merry Rounders"—Columbia, New York, 17-22; Casino, Brooklyn, 24-Mar. 1.  
 "Million Dollar Dolls"—Hurtig & Seamon's, New York, 17-22 Bridgeport, Ct., 27-Mar. 1.  
 "Oh, Girls"—Akron, O., 17-19; Youngstown, 20-22; Star, Cleveland, O., 24-Mar. 1.  
 "Puss, Puss"—Miner's 149th St., New York, 17-22; Empire, Brooklyn, 24-Mar. 1.  
 "Rosalind Girls"—Casino, Philadelphia, 17-22; Miner's, 149th St., New York, 24-Mar. 1.  
 Rose Sydel's—Orpheum, Paterson, N. J., 17-22; Majestic, Jersey City, 24-Mar. 1.  
 Sam Howe's Show—Olympic, Cincinnati, 17-22; Columbia, Chicago, 24-Mar. 1.  
 "Slight Seers"—Jacques, Waterbury, Conn., 17-22; Hurtig & Seamon's, New York, 24-Mar. 1.  
 "Social Maids"—Casino, Boston, 17-22; Columbia, New York, 24-Mar. 1.  
 "Sporting Widows"—Gayety, Toronto, Can., 17-22; Gayety, Buffalo, N. Y., 24-Mar. 1.  
 Star and Garter Shows—Star & Garter, Chicago, 17-22; Berchel, Des Moines, Iowa, 23-26.  
 "Step Lively Girls"—Star, Cleveland, 17-22; Empire, Toledo, O., 24-Mar. 1.  
 "Twentieth Century Maids"—Newburg, N. Y., 17-19; Poughkeepsie, 20-22; Orpheum, Paterson, N. J., 24-Mar. 1.  
 "Watson's Beef Trust"—Palace, Baltimore, 17-22; Gayety, Washington, 24-Mar. 1.

## AMERICAN CIRCUIT

American—Gayety, Baltimore, 17-22; Lyceum, Washington, D. C., 24-Mar. 1.  
 "Auto Girls"—Englewood, Chicago, 17-22; Crown, Chicago, 24-Mar. 1.  
 "Aviator Girls"—Empire, Hoboken, N. J., 17-22; Star, Brooklyn, 24-Mar. 1.  
 "Beauty Review"—Crown, Chicago, 17-22; Gayety, Milwaukee, 24-Mar. 1.  
 "Big Review"—Beaver Falls, 21; Canton, O., 22; Victoria, Pittsburgh, 24-Mar. 1.  
 "Blue Birds"—Star, Brooklyn, 17-22; Olympia, New York, 24-Mar. 1.  
 "Broadway Belles"—Niagara Falls, 19-22; Star, Toronto, Ont., 24-Mar. 1.  
 "French Frolic"—Schenectady, 19-22; Watertown, N. Y., 24; Oswego, 25; Niagara Falls, 26-Mar. 1.  
 "Follies of Pleasure"—Gayety, Milwaukee, 17-22; Gayety, Minneapolis, 24-Mar. 1.  
 "Follies of the Nite"—Empire, Cleveland, 17-22; Cadillac, Detroit, 24-Mar. 1.  
 "Girls from the Follies"—Lyceum, Washington, 17-22; Gayety, Philadelphia, 24-Mar. 1.  
 "Grown Up Babies"—Camden, N. J., 17-19; Chester, Pa., 20-22; Pottsdam, Pa., 24; Easton, 25; Wilkesbarre, 26-Mar. 1.  
 "Girls from Joyland"—Gayety, Minneapolis, 17-22; Star, St. Paul, 24-Mar. 1.  
 "Hello, Paree"—Gayety, Brooklyn, 17-22; Wrightstown, N. J., 27-Mar. 1.  
 "High Flyers"—Penn Circuit, 17-22; Gayety, Baltimore, 24-Mar. 1.  
 "Innocent Maids"—Majestic, Indianapolis, 17-22; Gayety, Louisville, 24-Mar. 1.  
 "Jolly Girls"—Victoria, Pittsburgh, 17-22; Penn Circuit, 24-Mar. 1.  
 "Lifters"—Plaza, Springfield, Mass., 17-22; Grand, Worcester, Mass., 24-Mar. 1.  
 "Midnight Maidens"—Wrightstown, 17-19; Trenton, 20-22; Empire, Hoboken, 24-Mar. 1.  
 "Mile-a-Minute Girls"—Lyceum, Columbus, O., 17-22; Wheeling W. Va., 24-26; New Castle, Pa., 27; Beaver Falls, 28; Canton, O., March 1.  
 "Military Maids"—Gayety, Philadelphia, 17-22; Camden, N. J., 24-26; Chester, 27-Mar. 1.  
 "Mischievous Makers"—Century, Kansas City, 17-22; Standard, St. Louis, 24-Mar. 1.  
 "Monte Carlo Girls"—Slour City, Iowa, 18-19; Gayety, Kansas City, 24-Mar. 1.  
 "Orientals"—Chester, Pa., 17-19; Camden, Pa., 20-22; Wrightstown, N. J., 24-26; Trenton, 27-Mar. 1.  
 "Parisian Flirts"—Standard, St. Louis, 17-22; Terre Haute, Ind., 23; Majestic, Indianapolis, 24-Mar. 1.  
 "Pennant Winners"—Cadillac, Detroit, 17-22; Englewood, Chicago, 24-Mar. 1.  
 "Pacemakers"—Garden, Buffalo, 17-22; Empire, Cleveland, 24-Mar. 1.  
 "Pirates"—Pottsdam, Pa., 17; Easton, 18; Wilkesbarre, 19-22; Majestic, Scranton, 24-Mar. 1.  
 Pat White Show—Wrightstown, N. J., 17-19; Trocadero, Philadelphia, 24-Mar. 1.  
 "Paris by Night"—Olympic, New York, 17-22; Plaza, Springfield, Mass., 24-Mar. 1.  
 "Razzle Dazzle Girls"—Trocadero, Philadelphia, 17-22; Chester, 24-26; Camden, N. J., 27-Mar. 1.  
 "Record Breakers"—Star, Toronto, Ont., 17-22; Garden, Buffalo, 24-Mar. 1.  
 "Social Follies"—Gayety, Louisville, 17-22; Lyceum, Columbus, O., 24-Mar. 1.  
 "Speedway Girls"—Grand, Worcester, Mass., 17-22; Howard, Boston, 24-Mar. 1.  
 "Tempters"—Howard, Boston, 17-22; Gayety, Brooklyn, 24-Mar. 1.  
 "Trail Hitters"—Star, St. Paul, 17-22; Slour City, Iowa, 23-26.  
 "World Beaters"—Majestic, Scranton, Pa., 17-22; Binghamton, N. Y., 24-26; Schenectady, 26-Mar. 1.

## PENN CIRCUIT

Monday—McKeesport, Pa.  
 Tuesday—Uniontown, Pa.  
 Wednesday—Johnstown, Pa.  
 Thursday—Altoona, Pa.  
 Saturday—York, Pa.

## U. S. LIBERTY THEATRES

Week of Feb. 24th

Devens, first half, Vaudeville; last half, Pictures.  
 Upton—First half, "Pair of Sixes," last half, "The Brat."  
 Merritt—First half, "The Brat"; last half, Vaudeville.  
 Dix—First half, Camp Show; last half, Pictures and Vaudeville.  
 Meade—First half, Vaudeville; last half, Pictures.  
 Lee—First half, Marcus Musical Comedy; last half, "Sick a Bed."  
 Jackson—First half, Pictures; last half, "Mimic World."  
 Gordon—First half, Vaudeville; last half, Martini Revue.  
 Pike—First half, Pictures; last half, Vaudeville.  
 Dodge—First half, "Twin Beds"; last half, Pictures.  
 Grant—First half, Vaudeville; last half, Pictures.  
 Custer—First half, pictures; last half, Mercedes.  
 Taylor—First half, "Nothing But the Truth"; last half, Vaudeville and Pictures.  
 Sherman—First half, Great Blackstone; last half, Pictures.  
 Mills—Billy Allen Musical Comedy all week.  
 Humphreys—First half, Pictures; last half, Vaudeville.  
 Stuart—First half, "Sick a Bed"; last half, Pictures.  
 Hancock—First half, Martini Vaudeville; last half, Feature Pictures.  
 McClellan—First half, Vaudeville; last half, "Mary's Ankle."  
 Beauregard—First half, Vaudeville; last half, Feature Pictures.  
 Travis—Feature Pictures all week.  
 Fort Sill—Motion Pictures all week.  
 Funston—Lew Hearn & Bonita Co., all week.

## MINSTRELS

Fields, Al. G.—St. Petersburg, Fla., 24-25; Tampa, 26-27; Lakeland, 28.

## TABLOIDS

Frankford's Dancing Dolls—New Castle, Pa., 17-22.  
 Hall, Billy, Musical Co.—Milford, Mass., 20-22; South Manchester, Conn., week Feb. 24.  
 Lord & Vernon Comedy Co.—Alcazar, Tampa, Fla., Indef.

## STOCK

Astor—Guy Players, Jamestown, N. Y., Indef.  
 All-Star Players—Lowell, Mass., Indef.  
 Alcazar Players—Alcazar Theatre, Portland, Ore., Indef.  
 Bessey Stock Co.—Racine, Wis., Indef.  
 Blaney Stock Co.—Colonial, Baltimore, Indef.  
 Blaney Stock—Yorkville, New York City, Indef.  
 Bates Comedy Co.—Rome, N. Y., 17-22.  
 Blaney Stock—Lyceum, Troy, N. Y., Indef.  
 Bunting Emma—14th Street, New York City, Indef.  
 Brissac, Virginia, Stock—Strand, San Diego, Cal., Indef.  
 Castle Square Stock Co.—Castle Square, Boston, Indef.  
 Comerford Players—Lynn, Mass., Indef.  
 Cooper Baird Co.—Zanesville, O., Indef.  
 Chicago Stock Co.—Bridgeton, N. J., 17-22.  
 Crown Theatre Stock Co.—Ed. Rowland—Corson Stock Co.—Chester Playhouse—Chester, Pa., Indef.  
 Dominion Players—Winnipeg, Manitoba, Can., Indef.  
 Desmond, Mae—Orpheum, Philadelphia, Pa., Indef.  
 Desmond, Mae—Schenectady, N. Y., Indef.  
 Ebey Stock Co.—Oakland, Cal., Indef.  
 Empire Players—Salem, Mass., Indef.  
 Enterprise Stock Co.—Green Bay, Wis., Indef.  
 Grand Theatre Stock Co.—Tulsa, Okla., Indef.  
 Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., Indef.  
 Hippodrome Stock Co.—Oakland, Cal., Indef.  
 Hyperion Players—New Haven, Conn., Indef.  
 Hudson Theatre Stock Co.—Union Hill, N. J., Indef.  
 Howard-Lorn Stock—National, Englewood, Ill., Indef.  
 Hawkins-Webb Co.—Majestic, Flint, Mich., Indef.  
 Hathaway Players—Brockton, Mass., Indef.  
 Keith Stock—Columbus, O., Indef.  
 Kidd Stock Co.—Fort Madison, Ia., 16-22.  
 Liscomb Players—Majestic, San Francisco, Cal., Indef.  
 Liberty Players—Strand, San Diego, Cal.  
 Malden Stock Co.—Malden, Mass., Indef.  
 Majestic Players—Butler, Pa., Indef.  
 Morosco Stock Co.—Los Angeles, Indef.  
 Metropolitan Players—Binghamton, N. Y., Indef.  
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill., Indef.  
 Nellie Booth Players—(Nellie Booth, Mgr.) Kenyon, Pittsburgh, Pa., Indef.  
 Northampton Players—Northampton, Mass., Indef.  
 Oliver Players—Shubert, St. Paul, Minn., Indef.  
 Oliver Otis Players—Orpheum, Quincy, Ill., Indef.  
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., Indef.  
 Permanent Players—Lyceum, Paterson, N. J., Indef.  
 Peck, Geo.—Opera House, Rockford, Ill., Indef.



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(Continued from pages 9, 10, 28 and on 32)

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Starting smoothly, Arthur Lloyd displayed knowledge of sleight of hand, and his comedy card finish won many plaudits.

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Permane and Shelley introduced a novel opening, and then went in for violin and concertina playing. They are master musicians, and their abilities were recognized.

Hal Stephens portrayed the characters of Shylock and Rip Van Winkle in such a manner that his artistry scored for him the approval of the entire house.

Fay and Jack Smith registered for the first hit with singing and rapid-fire talk that was extremely funny. They form an excellent team.

Joe Jenny's Empire Comedy Four scored the second hit honors with harmonious singing and well placed comedy hits. This is a favorite quartette here.

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**MAJESTIC**

(CHICAGO)

Herman and Shirley opened the Majestic program with rapid work in contortion, doing splendidly.

Helen Trix created much enthusiasm with original songs and dance steps.

"Hands Across the Sea" proved a smart musical tableau that offered a combination of song and dance of the entertaining quality.

The Lovenberg Sisters scored individually.

Moran and Mack proved comical delineators of the Southern darkey characters, and presented some cross-fire patter that scored riotous laughter.

Blanche Ring did not find the audience very ready to applaud her offering of songs, in spite of the fact that she entertained admirably.

Joseph E. Bernards, in a comedy playlet, proved one of the most entertaining and brightest spots in the program. The skit is delightfully acted and splendidly written.

Sidney Phillips held the difficult position, and his Southern melodies and entertaining stories sent him off to a good hand.

Emerson and Baldwin closed with some rapid juggling that held the greater portions of the audience.

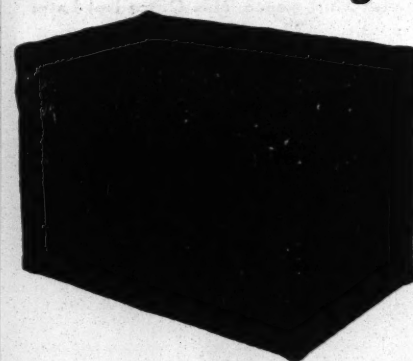
**WILLETTE KERSHAW QUILTS**

BOSTON, Feb. 13.—Declaring that she will bring a \$50,000 suit against the Selwyns for alleged breach of contract, Willette Kershaw last week left the cast of "The Crowded Hour," playing here at the Park Square Theatre. Louise Dyer is now playing the part abandoned by Miss Kershaw.

The action of Miss Kershaw at this time is the result of the dissatisfaction she voiced last November in Chicago, where she opened in the "Crowded Hour," over the Selwyns having chosen Jane Cowl to open in the play in New York.

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References: Eddie Leonard, Geo. Felix, Knute Erickson, Gordon Eldred, and others.

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## GENTLEMEN

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Burk, Wally	Frazer, Chas. D.	Hardy, Fred	Jones, Gatty	Meade, Roland I.	Risser, Felix
Bohmann, John	Gray, Julian	Henshall, Geo.	Kassino, Joe	Maidis of Midas,	Stanley, Norman
Bard, Ben	Green, John	Howard & Clayton	Kralee, Wm.	Mgr.	Sibley Shows
Devine, Harry	Hollinger, Louis	Harvey, Harry	Lono, Jas. K.	Mercer, Robt. J.	Wilcox Trio
Dutton, Chas.	G.	Hayes, Arthur	Loder, Chas. A.	Medart, Bobbie	Wilson, Nat M.
Dean, Louis F.	Hilton, M. A.	Haldenby, Geo. T.	Lansdowne, Robt.	Newcomb, Ollie J.	Waite, Billy E.
Frederick the Great	Hewitt, Wm. J.	Haseltines, The	Mansfield, Riddle	Quinn, Ed.	Wilson, Al
Farnum, Teddy	Hutchkiss, Ed. S.	Irwin, Jack		Quaker City Four	Young, Harry

## LADIES

Armstrong, Dorothy	Carlton, Lucille	Fowle, Alice V.	Lawrence, Vivian	McNeil, Peggy	Riley, Louise
Alberta, May	De Mott, Lucille	Garin, Jennie	Le Claire, Helen	Miller, Annamie	Reares, Ruth
Bender, Myrtle	Devere, Billie	Gallagher, Daisy	W.	Nielson, Carla	Schutz, Claire
Brown, Babe	Dale, Violet	Lorraine, Peggy	Lewis, Gussie	Payn, Miss C. B.	Worth, Claribel
Carmello, Alice	Davis, Helen	Leighton, Ruth	Morris, Dorothy	Rhodes, Miss M.	Weise, Mrs. E. C.
Carroll, Browne	Dean, Dorothy	Lewis, Isabel Pitt	MacMullen, Ruth	Pritchard, Sylvia	
	Dillon, Edna	Lynch, Gertrude	E.	Russ, Irene	

## OLLY LOGSDON

THE ARTISTS' REPRESENTATIVE 1493 BROADWAY

wishes to announce that she has been confined to her home with the "flu." Will be back in her office Monday, February 24th.

## WATCH US GROW HERBERT BOBBY JACK GLASS; REED & MANN IN "THE LEMON"

## DEATHS OF THE WEEK

EDWARD J. BULKLEY died last week at his home at Grand Rapids, Mich., at the age of fifty-eight years. He was born in New Haven, Connecticut, and, after being in the employ of the Union Pacific Railway as mail clerk and becoming assistant city editor of the New York American, after starting as reporter, he engaged in the theatrical business. He is survived by a widow and a sister, Mrs. D. Newton. Ella Wheeler Wilcox is his cousin.

Eli Hudson, one of the musical trio of Olga, Elgar and Eli Hudson, died in England recently of an internal complaint. He had been one of the best known musicians in England and had been in the R. G. A. Anti-Aircraft Company at Parkhurst on the Isle of Wight before his death.

Edward Lauri died in London recently after a second operation during a severe illness. He had been popular as a comedian and producer in the English theatrical world and, for the last four years, had devoted all his time to war work. He leaves a widow, May Beatty, an actress.

Barry Mills, the English revue comedian, died last week with the English forces at Saloniki after being ill with pneumonia for quite some time. He had a large following of friends in England, many of whom were with him at the time of his death. He was twenty-nine years old and leaves a widow and a son nine years old.

Florence Baines died recently in England at the age of forty-one. She was noted as a comedienne, variety sketch artist and dialect actress. For twelve years she appeared in one show, a play entitled, "Miss Lancashire, Limited." She had also been seen in pantomime.

Harry Prince, playing this season with Jean Leighton's Minstrel Revue, died at the Waltham Hospital, in Waltham, Mass., of influenza last week. He was thirty-three years of age and born in Australia. For twelve years previous to his playing with Jean Leighton, he had been a member of the Guy Brothers Minstrels.

Helene Mignon, known in the profession as a vaudeville performer and singer, died at Burlington, Vermont, last week, at the age of fifty-three years. She was born at Lico, Province of Como, Italy, and was educated at a convent at Milan. Under the tutelage of Madame Marchesa, she studied voice culture and operatic singing. In her repertoire of songs she included selections in English, French, Spanish, Italian and German, all of which she spoke fluently. Services were held at Burlington and interment took place at Calvary Cemetery.

Lieut. David Hochstein was killed in action on Oct. 12th, 1918, in the battle of the Argonne. His death was previously reported but just lately confirmed. Lieut.

Hochstein was a resident of Rochester, N. Y., and had been regarded as one of the greatest of the younger American violinists. Just four days before his death he gave a concert for the soldiers at Nancy and then left for the front.

Lipman Keen died Feb. 10th of pneumonia at the Lenox Hill Hospital. He was fifty-eight years old and had been a theatrical agent.

Kathryn Brown Decker, who had played both on the stage and screen, died in Colombo, Ceylon, recently. When she was taken ill she was touring the world under the direction of T. Daniel Frawley. Mrs. Decker had appeared in this country with Henry Miller in "The Great Divide" and also was seen in "He Comes Up Smiling," "The Lady of Oklahoma," and other plays before her entrance into the film world.

A. A. Bigelow, at one time associated in the management of Macaulay's Theatre, Louisville, Ky., died February 7th at Marco Island, Fla. The body was sent to Louisville for burial.

DAN EAGAN, a well-known professional, died last week in Chicago. He had been identified with the profession for the last fourteen years.

IWAQ KISHI died in a sanitarium in New York City at the age of twenty-six on February 15. Mr. Kishi was the owner of a number of bowling games and amusement stands in parks throughout the middle west. He was a member of the New York Japanese Association.

J. VAN RENSSLAER WHEELER, well known as a comic-opera actor, died of acute indigestion at his home on Seventy-first Street, New York City, on Feb. 15. He was born here fifty years ago and had appeared in comic-operas and concerts for thirty years. His best known work was in "Dolly Varden." Funeral services were held under the auspices of the Lambs Club. He is survived by his mother.

HENRY NORTON, a veteran actor, died suddenly February 17 at his home in this city. Mrs. Norton sent for a physician when her husband was taken ill but he died before medical aid reached him. Norton was eighty-three years old.

JOHN CARNEY, assistant manager of the Broadway Theatre, died Friday, Feb. 14, of a complication of diseases, after an operation in the Mercy Hospital, Springfield, Mass. He was formerly manager of the Plaza Theatre in that city. Mr. Carney was born in East Boston and had been connected with various theatrical enterprises all his life, many of which had been in Boston, among which were Austin and Stones. He was also connected with Barnum and Bailey's Circus for a while and, for the last twelve years, had been with the Goldstone Amusement Co.

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**GIRLS OF U. S. A.**  
Next Week—PUSS PUSS



## VICTORIA (Last Half)

The dominating feature of this bill was Singer's Midgets. This is as it should be, for this troupe of fifteen or sixteen liliputians of both sexes, has a variety of talents.

A diminutive ballyhoo coach to which are attached a couple of prancing Shetland ponies serves as the introductory feature of the act. After this, the setting is slightly changed and a few of the little folk strum banjos and guitars in Hawaiian fashion. Then a charioteer appears in a gold and white chariot which he juggles on his shoulder in true grown-up fashion, after the late Paul Conchas. Swiftly and entertainingly the act moves, offering songs, dances, acrobatics, and a bit of Oriental fantasy. Finally, there is a drill squad ensemble number so neatly done that it serves as a fitting finish for the highly entertaining features that went before.

Last on the bill were these versatile, musical and graceful little folk, but decidedly first did they establish themselves in the good opinion of the audience. Their presence on the bill was undoubtedly the reason that caused the house, a large one, to be packed from orchestra to gallery.

Donahue and Fletcher opened the bill and were as funny as they could be. They danced, played a cornet, told funny stories, but, for the most part, tumbled about in their efforts to make the audience think well of them. However, the audience failed to appreciate the team's act, which probably is the fault of the act.

Maletta Bonconi is a violinist who appears in a shimmering gown of white tinsel that is a fitting contrast to her beautiful black hair. But her playing will probably never earn for her a niche in the musical Hall of Fame. Her rendition of a popular rag number at the finish has been done much better by others, and, to cite an instance, one might mention Helen Chappelle of Dorothy Southern's act.

Frank Terry got over very well with his caperings, character recitations and songs. His act has the stamp of the English music halls on it, and as such, he manages to inject a number of interesting features into his work. His ability as an actor helped considerably in establishing him in the favor of the audience.

M. L. A.

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## VAUDEVILLE REVIEWS

(Continued from pages 9, 10, 23, 30)

### PROCTOR'S 58TH STREET (Last Half)

Gaston Palmer opened the bill with a juggling act, working in his shirt sleeves. Although he fumbled a few of the stunts, he covered them up well, and drew quite a bit of laughter in doing so. Some of the tricks were out of the ordinary and neatly done.

The Misses Palmer, assisted by Mr. Stone at the piano, offered a song cycle, and found the going anything but easy. The girls have poor singing voices and use them poorly. Mr. Stone did good work at the piano, but his work was not enough to hold up the act.

Gray and Palmer started fast and kept going with an old act that scored because of the clever way it was put over. The act has a neat variety of singing, good patter, dancing and a French horn solo. With these well arranged, the act went over for one of the hits of the bill.

Alice Hamilton followed with an act that drew laughter from start to finish. She used a special drop in lavender and white hung in one and dressed as an old-fashioned woman of the 19th Century, she entered and told what happened to her while she was visiting her son in New York, it being her first trip to this city. In this talk she told quaintly of various episodes in cabarets and theatres, and kept pulling laughs all through her act.

Darrell and Edwards took the honors of the bill as a laugh-getter. Miss Darrell proved herself a first rate "nut" comedienne and kept the audience laughing at her antics all through the number. Edwards is a capable dancer and received quite a bit of applause himself.

Gladys, Dorothy and Shellah closed the bill with a pleasing dance offering that scored well and held interest. G. J. H.

### ELECT 30 OUT OF 54

LONDON, Eng. Feb. 23.—The result of the first election of representatives to seats in the Council of the newly formed Actors' Trade Union, shows that thirty of the fifty-four candidates nominated, were chosen. The successful contestants are: Sydney Valentine, C. V. Franco, Sydney Paxton, Alfred Lugg, Eva Moore, Henry Vibart, Ben. Webster, Norman McKinnel, Henry Amley, James Carew, Lillian Braithwaite, Allan Aynesworth, J. Fisher White, Geo. Tully, Julian Royce, W. G. Fay, Ernest Hendrie, Lennox Pawle, O. B. Clarence, Lena Ashwell, Dawson Milward, Henry Oscar, Dennis Neilson Terry, Gerald Ames, Frank Arlton, Phyllis Broughton, Madge McIntosh, A. Harding Steerman, Lucy Sibley, Lisa Coleman.

### HARLEM OPERA HOUSE (Last Half)

Great Johnson held the initial spot with his contortionist offering, and scored nicely as an opening number. He gave an exhibition of back bending and other contortions on the trapeze that sent him off with a big hand to his credit.

Howard and Jenkins are presenting an old time act. They use a special drop representing buildings in Chinatown, where the male of the duo takes the part of a "cop," and the other that of a "snow-bird." The dope fiend in the act tells the officer in an amusing way how she caught her elephants by the basket-full by merely tripping them up with her foot. Although the act is neatly presented and scores, Howard and Jenkins need new material.

Dora Hilton, assisted by Fred Ahl at the piano, offered a song cycle that scored nicely. She is reviewed under New Acts.

Joe Towle offered a monologue that with some improvements, should reach better time. Towle takes the part of a call-boy and also plays the piano in a manner that is sure to bring laughs. His monologue shows that he has recently been in the army and he tells in a comical manner of the different experiences he had from the time he was drafted to the time he reached France.

Rena Arnold and Jack Allman presented their "Vice Versa" skit, and went over for one of the big hands of the show. Miss Arnold is a capable comedienne and excellently supported by Allman.

"Paris Underworld" closed the show with a sketch containing eight people. As it is, it drags to the end, but with a few more songs and dances, it could be worked up to hold interest. G. J. H.

### SACKS HAS SIX NEW PLAYS

LONDON, Eng., Jan. 29.—J. L. Sacks has six plays new to England which he is getting ready to produce. They are "Business Before Pleasure," "Friendly Enemies," "Tiger Rose," "Nobody's Boy," "Roads to Destiny," and "The Pearl of Great Price." The first five of these are American plays, and one of the first two named will be used by Sacks to open at the Haymarket Theatre, in association with Frederick Harrison.

### GEORGE ALI IS BOOKED

LONDON, Feb. 8.—George Ali, who is playing the part of the dog Toby, in the Gaiety Pantomime "Boy Blue," at the Gaiety Theatre, Dublin, Ireland, is booked for the Royal Hippodrome, Dublin, in April. He expects to return to America during the summer.

## PROCTOR'S 125th ST.

(Last Half)

The patrons, on Friday night, saw one of the best bills presented here this season, it consisting of seven good tryouts and seven regular acts.

Togan and Geneva opened the bill with a neatly presented tight-wire act that contained some unusual stunts. The closing summersault on the wire by Togan is especially worthy of mention.

Will Dockray tried out a black-face monologue, and scored. See New Acts.

"Kisses," an act seen on big time a few years ago, also was tried out by a new company and went over. It is fully reviewed under New Acts.

Roy De Tryckey almost raised a riot with her tryout. Although she started slow, her finish was so good that the audience refused to let the next act go on. She will be found under New Acts.

Crawford and Westcott finally succeeded in quieting the audience and went on with their tryout. It is a neat double and will be reviewed under New Acts.

Murphy Nichols and Company offered "The School of Acting," and went off with one of the hits of the bill to their credit. The number is a satire on a new play which one of the company has written. The acting is very well done, and brought laugh after laugh from the audience.

The "Two Jesters" found the going easy, mainly because of the good humor of the audience. The boys have good voices, but the manner in which one of them murdered one number detracted much from the good impression.

Guinan and Mullen tried out an unusual number that was very well done. They will be found under New Acts.

Nelson and the Barry Boys will also be reviewed in that column.

Barry McCormick, assisted by Arthur Grant at the piano, offered, as a tryout, a song cycle that scored. See New Acts.

Clara Howard followed and stopped the show. She has a pleasing way of delivering her material that is sure-fire. Her act is a variety of songs, patter and foolishness presented in a likeable manner.

Mullen and Coogan, both "nuts," of the male species, offered a collection of jingles, "nut" patter and songs that scored, mainly because of the method in which the boys handled their material.

Albert Cutler, assisted by Miss Alice Howard, closed the show with an exhibition of billiard and carrom shots that were no doubt interesting to those who understood the game. G. J. H.

### WILL DINE GALSORTHY

Dramatist John Galsworthy will be the guest of honor at a dinner and reception given by the Lotos Club, next Saturday evening.

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# MOTION PICTURES

## VITAGRAPH ABSORBS KALEM

### SECURES MANY FILMS AND STORIES

Vitagraph last week absorbed the Kalem properties, which included a library of photoplay subjects and many successful stage plays, as well as all produced subjects in the negative archives of the Kalem concern.

In the negative list which Vitagraph acquired in the deal are "From the Manager to the Cross," "The Lion and the Mouse," about to be released, with Alice Joyce as the star; "The Third Degree" and "The Gamblers," all three by the late Charles Klein, possibly the most successful of dramatists; Eugene Walter's "The Wolf," Winchell Smith's "The Fortune Hunter" and George Bronson Howard's "Shenandoah."

Four Dion Boucicault plays are on the list, as well as several by E. W. Hornung, author of "Raffles" and "The Amateur Cracksman," two plays by Joe Murphy, and there are some stories by Frederick R. Bechholdt.

Among the several hundred plays and stories that pass to Vitagraph are: "Shenandoah," "The Octoroon," "Conn, the Shaughraun," "The Colleen Bawn," "Arrah-Na-Pogue," "The Kerry Gow," "Shaun Rhue," "An Innocent Sinner," "Wife for Wife," "The Runaway Wife," "The Arkansas Traveler," "The Invaders," "Shannon of the 6th," "Trooper Billy," "The Third Degree," "Battle of Shiloh," "The Lion and the Mouse," "Through Fire and Fortune," "Daughters of Men," "Officer Jim," "The Gamblers," "The Wolf," "Erring Wife," "The House Next Door," "The Fortune Hunter," "Moran the Pythones," "The Weight of a Crown," "Threads of Destiny," "Stonewall Jackson's Way," "The Spy's Way," "The Girl from Frisco," "Grant, Police Reporter" and "The American Girl."

Concurrently with the transfer of these properties, William Wright, secretary and treasurer of Kalem almost since the inception of that pioneer concern, becomes affiliated with Vitagraph's sales and promotion department.

A further gain to Vitagraph in the Kalem deal regards the laboratories at the Brooklyn studio, which have been reinforced with the complete laboratory equipment of the big Kalem studio, said to have been one of the most modern in America. Together with the transfer of this finely coordinated department to Vitagraph, the superintendent responsible for its organization becomes a member of the chemical staff of Vitagraph, together with several of his expert assistants.

The consummation of the deal marks one of the biggest transactions of the kind the film field has known and, in conjunction with its own and that recently secured from Lubin, gives Vitagraph a library probably unexcelled by any film concern in the world.

### U. S. TO DROP FILMS

Charles S. Hart, director of the Division of Films of the Committee of Public Information, announced last week that the United States Government Film Division will cease to exist before the middle of April. Mr. Hart stated that the Division of Films has completed its work, and its affairs will be closed as soon as possible. The contract with the World Film Corporation for the release of "America's Answer," "Under Four Flags" and the "U. S. A." series will be maintained until that concern has finished its bookings.

### LOCKWOOD LEFT \$45,000

The estate of Harold Lockwood, the motion picture actor who died last October, is valued at \$45,000, according to the will which was admitted for probate last week by Surrogate Cohalan.

Two life insurance policies, each amounting to \$10,000, are included in the estate. One of these is payable to the late actor's mother and the other to his 10-year-old son, Harold Lockwood, Jr.

The will directs that the balance of the late actor's property be divided equally between his mother, Mrs. Jennie Lockwood; his son, Harold, Jr., and a friend, Gladys W. Lyle, who resides in Los Angeles, Cal.

J. Robert Rubin and Charles K. Stern, friends of the late actor, were appointed executors and granted letters testamentary in the Surrogate's Court last week.

### "BIG FOUR" TO HOLD ALL STOCK

At a meeting held last week by David W. Griffith, Douglas Fairbanks, Charles Chaplin and Mary Pickford, otherwise known as the "Big Four," it was decided that all stock of the United Artists' Association, as their official name is now known to be, will be divided among themselves only. The meeting was held in Los Angeles, where it was revealed that William S. Hart has definitely decided not to joint the combination, and, in fact, is even doubtful about staying in films at all, as he desires to retire.

The association will be capitalized at \$900,000, and will sell shares at \$100 each. All of the stock will be bought up by the four, who will finance the organization.

### LASKY GETS "SECRET SERVICE"

Jesse L. Lasky announced last week that the Famous-Players Lasky Corporation has purchased William Gillette's famous play, "Secret Service."

The play opened in New York with Gillette, in October, 1898, at the Garrick Theatre, and is said to be one of the biggest money-making theatrical productions in the history of the American stage. It was revived in 1910 by Gillette and again scored a hit. The Famous-Players company have not yet decided who will play the leading part.

### IVY COMPANY BANKRUPT

The Ivy Pictures Corporation, of 52 Broadway, was petitioned into bankruptcy a few days ago by Louis Halle representing three creditors, in the United States District Court. The claims of the three amount to a total of \$1,584. The liabilities of the company are said to be \$5,000 while the nominal value of the assets is placed at \$3,000. The Ivy Pictures Corporation held control of the film rights of "The Lure of Lady Luxury."

### WOMEN'S UNIT GOING ABROAD

A women's film unit, with representatives from the General Federation of Women's Clubs, National Federation of College Women, Association of Collegiate Alumnae and the Women's Bar Association will leave New York for France about June 1. From there they will go to Italy, Russia and other countries. The object of the unit will be to aid in welfare work.

### ROTHAPFEL INCORPORATES CO.

ALBANY, N. Y., Feb. 13.—On the list of incorporations of today is found that of the Rothapfel Pictures Corporation, down for \$150,000. The address is given as 136 West Forty-sixth street, and the names of the members of the company are listed as W. Eisenhardt, H. T. Biggs and S. L. Rothapfel.

### HART HAS NEW LEAD

William S. Hart has taken for his next leading lady Juanita Hansen, who has been playing in Keystone comedies.

## SHOW MEN AND ASS'N AT ODDS

### LEAGUE TO FIGHT CENSORSHIP

That the movie exhibitors of New York State have decided to conduct an independent fight against the passage of the censorship bill that is now pending in the Legislature, was disclosed this week, in a letter sent to the National Association by Sydney Cohen, President of the M. P. Exhibitors' League of America.

Cohen, who had been asked to become a member of the National Association's advisory committee, organized for the purpose of combatting adverse legislation such as the New York State censor bill, apparently believes that the exhibitors can handle the situation as an independent factor, without tying up with the manufacturers, and has declined to work with the Association's committee.

In accordance with Cohen's plans of action, he has called a convention of the New York State picture showmen, which is scheduled to be held in Syracuse, on February 26th. The league will immediately get busy on a campaign, that it has been working out for several weeks, and which it is confidently expected will have the effect of defeating the proposed censorship law.

The Association will go right ahead with its own plans, with respect to defeating the censor bill, which if passed, will undoubtedly mean that most of the New York State picture houses will have to raise their prices, with an excellent chance of losing business as a result.

### CAPELLANI TO PRODUCE

Albert Capellani arrived in New York on Monday to start preparations for the work of his new company. Capellani, who has hitherto been a director for the Metro, and who directed Nazimova in all of her screen productions for that company, has formed a new company, to be called Albert Capellani Productions, Inc., with headquarters in the East. He has already taken over the studio of the Solax Company in Fort Lee and work will be started within a week. Creighton Hale and June Caprice have been signed by the new company and negotiations are on with several other motion picture stars. The first named will be started together. Three French dramas have been selected for production. The films turned out by Capellani will probably be distributed by the Pathe.

### FORT LEE STUDIO BURNS

FORT LEE, N. J., Feb. 14.—A fire in the laboratory of the Universal Film Company's plant today destroyed several thousand feet of film and caused considerable damage to the building. The loss was about \$9,000.

The fire started while a photoplay was being made, and the players formed a bucket brigade and fought the flames. One wideawake camera man took motion pictures of the actors trying to subdue the fire. No one was injured. There were fifty girls in the laboratory when the fire started.

### DIVORCES A TITLE

MOUNT VERNON, N. Y., Feb. 14.—Mrs. Adele Freed von Dewitz, the former motion picture actress, who married a title, secured a decree of divorce on February 13 from Supreme Court Justice Albert F. Seeger. Her former husband, "Baron" H. Rolf Dewitz, is also a motion picture actor, and is said to come from Copenhagen. The custody of their two-year-old son was given to the plaintiff.

## FILM FLASHES

Universal will release "The Red Glove" on March 17th.

Charles Ray is working on a new feature entitled, "Hayfoot, Strawfoot."

Snappy Stories will soon be produced on the screen by A. K. Selgel.

The Rialto is featuring Universal's "Lion and the Mouse" this week.

Henry Walthall is featured at the Rivoli this week in "The False Faces."

Hugh Thompson will appear in the next United Picture with Florence Reed.

Priscilla Dean is completing her latest Universal production, "Raggedy Ann."

Gareth Hughes will be Florence Reed's leading man in her next United feature.

Montgomery and Rock's new Big "V" comedy is called "Damsels and Dandies."

Rupert Julian is completing "The Fire-Flingers," in which he plays a dual role.

Robert C. Anderson has signed a two-year contract with the Universal Film Company.

Florence Reed's latest United production which will be released soon is "Her Code of Honor."

"Peggy Does Her Darndest," with May Allison, will be released by Metro on February 24th.

Leah Baird's first of the six Augustus Thomas plays for the screen will be "As a Man Thinks."

Dustin Farnum's latest United feature is "A Man in the Open," to be released February 23rd.

Mary MacLaren, having completed "Whose Widow?" is resting in the California mountains.

H. M. Berman is back in New York after a visit to the middle west exchanges of the Universal Company.

Joseph Goodstein will distribute Houdini's serial, "The Master Mystery," in the Rocky Mountain States.

Major Jack Allen has signed a contract with Universal to produce a series of animal and nature pictures.

Charles F. Schwerin of the States Rights, is the father of a baby boy born last week. Mother and child doing well.

Samuel Zierler has been promoted to general sales manager of the big "U" Film Exchange in New York City.

Lynn S. Card, sales chief of the Independent Sales Corp., has left New York for a Coast to Coast trip for the company.

"The Wishing Ring Man," Bessie Love's new Vitagraph feature, is completed and Miss Love began on a new production this week.

Joseph A. Golden took his entire company south last week to work on the new Western photoplay serial, "The Great Gamble."

The B. A. Rolfe Company has opened an office in New Orleans to distribute "The Master Mystery" serial in the south central States.

S. L. Rothapfel delivered a lecture to the Cinema Composers of that department in Columbia University on Friday evening, February 14th.

Joseph I. Schnitzer general sales manager for the Universal Film Exchanges, left the city Monday on a tour of all the exchanges in the country.

F. F. Livingstone has made his headquarters in 1440 Broadway as the representative of Billy Van, who will soon appear in the films under his real name, Earl MacDonald.

"The Tiger's Trail" will be the Pathe serial to follow "The Lightning Raider." Ruth Roland will be the star, supported by George Larkin, Mark Strong, George Field, Harry Moody and Frederick L. Kohler.

May Allison, Jack Mower, Hector V. Sarno, Frederick Vroom, Gordon Marr, Edward Alexander, Chance Ward, Tom Kennedy, Mrs. Lucille Ward and Lillian West are in the cast of Miss Allison's new feature, "The Island of Intrigue."



## FEATURE FILM REPORTS

## "THE ECHO OF YOUTH"

Graphic—Six Reels

## Cast

Charles Richman.....Peter Graham  
Leah Baird.....Olive Martin  
Pearl Shepard.....Anita Graham  
Marie Shotwell.....Mrs. Peter Graham  
Jack McLean.....Harold Martin  
Howard Hall.....John Carlyle  
Peggy Shanor.....Marian Ducet  
William Bechtel.....Thomas Donald  
Philip Van Loan.....Marcel Ducet

Story—Dramatic. Written by Ivan Abramson. Directed by Ivan Abramson. Featuring Charles Richman and Leah Baird.

## Remarks

The largest crowd of exhibitors that ever attended the formal showing of a feature film packed their way into the New York Theatre roof last week to witness the invitation showing of "The Echo of Youth," the latest dramatic feature film written and directed by Ivan Abramson for the Graphic Film Corporation. And the picture was well worth witnessing, for it tells an intensely interesting story in a coherent and quite perfect film manner.

The story centers around Peter Graham, a wealthy lawyer and social light, happily married and who has achieved his life's ambition by winning an election to the Supreme Court bench.

Graham's daughter, Anita, falls in love with Harold Martin, a rising young newspaper reporter who is the son of Olive Martin, with whom Graham had been in love twenty years before, in Chicago. Olive Martin is a former New Orleans cabaret singer and met Graham in Chicago while the latter was practicing law there. Graham acted as her attorney there, where she was accused of obtaining jewels under false pretenses. A love springs up between them, which later develops into the intimacy which more than twenty years later Graham looks back upon as his "bitter past." For during that time he has been paying his former innamorata \$2,000 a year to support her child, Jack Martin.

However, on the day that Graham is sworn in as a judge, Olive Martin happens to be in New York and goes to his chambers to tell him that, unless he divorces his present wife, to whom he is happily married, and marries her to undo the wrong he committed years before she will reveal to the world his former relationship with her.

The judge agrees to divorce his wife and marry the adventuress. In the meantime, Jack Martin has been told that his father's father is also his own father, so he tells the judge's daughter that, although he loves her, he can never marry her. However, Thomas Donald, Olive Martin's brother-in-law, finally reveals to the judge that he is in reality Jack's father, but that he permitted Olive Martin to foster his son upon the judge.

This revelation naturally brings the young lovers together again and tends to further cement the love and respect that has existed between the judge and his wife.

Leah Baird as Olive Martin deserves stellar honors because of the subtle manner in which she played the role of the conniving adventuress. Charles Richman played the role of Peter Graham in a capable and dignified manner, and Pearl Shepard, Marie Shotwell and Jack McLean proved themselves worthy of the roles they enacted.

Howard Hall, Peggy Shanor, William Bechtel and Philip Van Loan acted the roles assigned to them with creditable intelligence.

## Box Office Value

Run.

## "HELL ROARIN' REFORM"

Fox. Five Reels.

## Cast

Tim Regan.....Tom Mix  
Doris Jenkins.....Kathleen Connors  
Jenkins, her father.....George Berrell  
Minister.....B. M. Turner  
Baxter.....Jack Curtis  
Bartender.....Cupid Morgan

Story—Dramatic. Written by Joseph Roach. Scenario by Charles Kenyon. Directed by Edward Le Saint. Featuring Tom Mix.

## Remarks

"Hell Roarin' Reform" is the usual Western type of film, with a villain that chews his cigars and the hero a wild devil who, for the sake of the girl, decides to reform.

Tim Regan lands in Tarantula City with a big thirst, which he immediately sets about getting rid of. The sheriff decides that the best way to get him out of the town is to give him the money raised for the Belgian Babies' Milk Fund and have him take it to a city ninety miles from there, which he does. On his way there he is held up and loses the money. He then goes to get it back and, in doing so, stops the same band of thieves from holding up a stage-coach, stops the runaway of the coach, falls in love with a girl on the vehicle and gets the money back. He then arranges for the delivery of the money by a person who has been run out of Tarantula City by the tough element which is in power.

On his arrival in town he sets about reforming the town and the manner in which he does so and finally saves the girl from the villain's clutches, goes to make up an interesting film that is well played and contains plenty of thrills.

## Box Office Value

One day.

## "MADE IN AMERICA"

Hodkinson. Eight Reels.

## Cast

John Evers.....Richard Turner  
Jimmy Evers.....Edward Burns  
Mrs. Evers.....Lillian Lawrence  
Nancy Evers.....Emily Marceau  
Joe Nelson.....Philip Sanford  
Mrs. Nelson.....Florida Kingsley  
Mr. Nelson.....Brian Daseley

Story—Educational. Written by the Division of Films, directed by Ashley Miller. To be released serially in eight episodes.

## Remarks

"Made In America" will, undoubtedly, cause a sensation, despite the fact that it is a trifle late.

Although the war is over, people are still curious to know how it was all done so quickly, and "Made In America" is the answer. The film is without doubt the best of its kind yet seen and should hold interest from beginning to end.

The plot is worked around the draft, with a little romance for heart interest put in. Also, the romance is symbolic of the attitude the different people in the country took on the draft question. Thus, in two brothers, John and Jimmy Evers, are produced those who were willing to go and glad of a chance. In Joe Nelson is shown the character who went to war only because he was compelled to go. In Nelson is seen the chronic grouch who, slowly but surely, because of his coming into contact with the others, changed his attitude.

The film shows the drawing of the lotteries and the method in which the local boards worked. Every slightest detail that had anything to do with the making of the American army was reproduced in a manner that will make anyone take his hat off to the Government for efficiency. The film goes on to show what happened on the arrival of the draftees at camp, the various examinations, physical and mental, and how the men were put to the work for which they were best suited. Some comedy was neatly injected into the film and holds interest. Scenes in France are shown and the advanced training the soldiers received there is revealed.

The picture is unusual for one of its kind, as it contains thrills and laughter and the romance is nicely put in. The titles of the various episodes are as follows: "Made In America," "Nine Millions Answer," "The Rookie," "The Victory Army in the Making," "Building the Soldier," "The Hated K. P.," "Overseas to Victory," and "Forward, Ever Forward."

## Box Office Value

Full Run.

## "HARD BOILED"

Paramount—Five Reels

## Cast

Corinne Melrose.....Dorothy Dalton  
Billy Penrose.....C. W. Mason  
Deacon Simpson.....Billy Courtwright  
Aunt Tiny Colvin.....Gertrude Clair  
Hiram Short.....Walter Hiers

Story—Comedy drama. Written by John Lynch, directed by Victor Schertzinger, supervised by Thomas H. Ince, featuring Dorothy Dalton.

## Remarks

Although "Hard Boiled" is nothing out of the ordinary as films go, the play has an appealing touch about it that is sure to make good. The work is well done and is worthy of commendation.

Corinne Melrose is the leading lady of a musical comedy that has been left in the lurch by a crooked manager who absconded with the box office receipts of a "one horse" town without paying the salaries of the members of the company. She gives all her money to one of the members of the company who is broke and wants to get to her sick baby, and refuses aid from Billy Penrose, another member of the company who loves her.

She is welcomed and stays temporarily with Aunt Tiny Colvin, a charitable woman of the village who, "don't even believe in Hell." The latter is worried about a note for \$200 which she owes to the village skindint, Deacon Simpson. Penrose, in the meantime, has found out Corinne's predicament and again tries to convince Corinne to come with him. She refuses and he gets a job in the village hotel to be near her.

At a picnic Corinne goes with the Deacon and pretends to get drunk on hard cider in his house. While he is out of the room she finds where he hides his money and takes two hundred dollars from it, with which she pays him for the note.

Billy later rescues her from the obnoxious attentions of the village bumkin and tells her he has got booking for the show. Corinne, however, has come to love the simple life and does not want to leave the town. Billy has also come to that conclusion and they decide to marry and settle down in the village.

## Box Office Value

One day.

## WANTS FILMS IN SCHOOLS

GOSHEN, N. Y., Feb. 15.—After successfully conducting experiments in teaching children in grammar schools with the art of motion pictures, in Middletown, Orange County, James F. Tuthill, the Superintendent of Schools, has gone on record as in favor of films for schools.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 25)

Bert Lewis, now at Camp Grant, expects to receive his discharge this week.

Jack Stewart and Merna Latterale, who recently joined hands, are offering a new vaudeville act.

John Woodford is a member of Lorin J. Howard's "The Brat" company, which played the Victoria Theatre, Chicago, last week.

Grace Valentine will be starred in a new play, written by Frederick and Fannie Hatton. Oliver Morosco will produce the piece, which has not as yet been given a title.

Mary Ryan follows Marjorie Rambeau

in "Eyes of Youth" at the Manhattan Opera House, starting a two weeks' engagement there in "Little Teacher" on February 24.

Jack H. Hawkins, who has been in an army camp in Arkansas for fifteen months, expects to receive his discharge shortly and will immediately return to vaudeville with a monologue written around army life.

James C. Marlowe, Catherine Conegys, Jean De Briac, Eric Jewett, Olin Field, Audrey Baird, Ethelbert Hales, Charles Wingate, Maud Milton, Louis Morrison and Jessie Nagel are included in the cast of "Thirty Days."

## FLASHES FROM THE SCREEN

Peggy Hyland is now working on "Miss Adventure."

Julius Steger has completed "Break the News to Mother."

Herbert Lubin has joined A. H. Sawyer in Miami, Florida.

Monroe Salisbury is now working on "The Great White Darkness."

Edith Robert's latest Universal film has been named "A Taste of Life."

Robert Christian Anderson has signed with Universal for a period of two years.

Eugene Strong has been signed by the Vitagraph to appear in a number of feature pictures.

Edmund Lawrence has signed with the Fox Films to direct Theda Bara's future productions.

The first issue of the Universal New Screen Magazine will be released Friday, February 21st.

"The Girl Problem," with Corrine Griffith, will be the first March release of the Vitagraph Company.

Ralph Ince has returned to the Vitagraph Company, after a two years' absence as an independent director.

B. Nichols, the managing director of the Motion Picture Sales Agency, of London, arrived here last week.

## VAUDEVILLE BILLS

(Continued from page 27)

Dresdner—Columbia & Victor. (Last Half)—Melroy Sisters—Newell & Most—Tennessee Ten—Die Burton—LaFrance Bros.

## SOUTH BEND, IND.

Orpheum (First Half)—Clifford & Marsh—Keane & Walsh—Edw. Esmonde & Co.—Roy Gordon—Follies of Today. (Last Half)—Drean Girls—Walmsley & Myers—Jack Alfred Trio.

## ST. LOUIS, MO.

Grand Opera House—Johnny & Wise—LaMorrow Bros.—Stuart & Keeley—Hooper & Burkhardt—Panama Trio—Van Bros.—Claire Hanson & Village Four—Rawls & Von Kaufman—Four Casters. Kings (First Half)—Parrines—Regan & Renard—"The Rainbow Revue"—Jarvis & Harrison. (Last Half)—Collins & Wilmet—Ernest Hiatt.

## TERRE HAUTE, IND.

Grand (First Half)—Herberta & Beeson—Mitchelle & Mitch—"The Girl on the Magazine"—Steve Juhass—Three Ambler Bros.

## WESTERN B. F. KEITH VAUD.

## EXCHANGE

## BATTLE CREEK, MICH.

Bijou (First Half)—Deldas & Imos—Patrick & Otto—Belmont's Canary Opera—Sam & Ada Beverly. (Last Half)—The Melvilles—Brozini—McCormick & Wallace—Wilson & Wilson—Albertina Rasch Ballet Co.

## BAY CITY, MICH.

Bijou (First Half)—Tracy, Palmer & Tracy—Lella Shaw & Co.—Fred Elliott—Aerial Rooneys. (Last Half)—Joe Barton—Deane & DeBrow—Old Soldier Fiddlers—Frances Dougherty.

## FLINT, MICH.

Palace (First Half)—Misspah Selbini Co.—Mack & Mabelle—Maud Earl & Co.—Arthur Deagon—Van & Belle. (Last Half)—The Altkens—Tribble & Thomas—Zelaya—Sullivan & Myers—"Ragtime Court."

## JACKSON, MICH.

Orpheum (First Half)—Musical DeWitts—Valyda—Marion Munson & Co.—"Levitator." (Last Half)—Deldas & Imos—Patrick & Otto—Belmont's Canary Opera—Sam & Ada Beverly.

Bijou (First Half)—The Altkens—Tribble & Thomas—Zelaya—Sullivan & Myers—"Ragtime Court." (Last Half)—Musical DeWitts—Valyda—Marion Munson & Co.—"Levitator."

## SAGINAW, MICH.

Jeffers-Strand (First Half)—Joe Barton—Althoff Sisters—Byron & Langdon—Deane & DeBrow—"Old Soldier Fiddlers"—Frances Dougherty.

(Last Half)—Misspah Selbini Co.—Mack & Mabelle—Will J. Ward & Girls—Arthur Deagon—Van & Belle.

## INTERSTATE CIRCUIT

## DALLAS, TEX.

Majestic—"Birds of a Feather"—Scott & Bisset—Edith Clifford—Married via Wireless—Boyce Combs—"Rubeville."

## FORT WORTH, TEX.

Majestic—Florenz Duo—Ryan & Ryan—John R. Gordon & Co.—Joseph L. Browning—"Mimic World"—Friscoe.

## GALVESTON, TEX.

G. O. House (Feb. 23-24)—Shirley Sisters—Fred Korau—Rendell & Burt—An American Ace—Lou Holts—Flying Henrys.

## HOUSTON, TEX.

Majestic—Jim & Myrtle Dunedin—John Geiger—Fisher Hawley & Co.—Officer Vokes & Don—Stone & Kalitz & Co.—Creole Fashion Plate—Three O'Gorman Girls.

## KANSAS CITY, MO.

Globe (First Half)—Marvelous de Onzoes—Pauline Haggard—Tabor & Green. (Last Half)—Doherty & Scalla—Hickey & Hart—Raymond Bond & Co.—Maybelle Phillips—Ellis Nowlan Troupe.

## LITTLE ROCK, ARK.

Majestic (First Half)—Mr. and Mrs. Gordon Wilde—Decorators—Dale & Burch—Prosper & Morat. (Last Half)—Wroning Trio—Amoros & Janette—Ford & Urms—Roach & McCurdy.

## OKLAHOMA CITY, OKLA.

Lyric (First Half)—Bicknell—Four Farmettes—Gilmore & Brown Co.—Geo. Everett—Frear Baggot & Frear. (Last Half)—Keno & Wagner—Nadell & Pollette—"Somewhere in France"—Nick Hufford—College Quintette.

## SAN ANTONIO, TEX.

Majestic—Eddy Duo—Nora Kelly—Ezra Mathews & Co.—Burt Earle & Girls—"Oh Charmed"—Milt Collins—Alla Moskova.

## ST. JOSEPH, MO.

Crystal (First Half)—White Brothers—E. J. Moore—Viola Napp & Co. (Last Half)—Marvelous de Onzoes—Pauline Haggard—Tabor & Green.

## TULSA, OKLA.

Empress (First Half)—Lambert—Boothby & Everdean—Ed. Farrell & Co.—Sid Lewis—"Oh that Melody." (Last Half)—Bicknell—Four Farmerettes—Gilmore Brown & Co.—Geo. Everett—Frear, Baggett & Frear.



# She Brought Doughnuts to the Doughboys and Proved Herself a Sister to the Red Cross Nurse

Cleaning Up!

And no wonder.

It's there  
forty ways!

Read the  
Great Lyric

They say it's in heaven that all Angels dwell  
But I've come to learn they're on earth just  
as well  
And how would I know that the like could  
be so  
If I hadn't found one down here below

## CHORUS.

A sweet little angel that went o'er the sea,  
With the emblem of God in her hand,  
A wonderful Angel who brought there  
to me  
The sweet of a war furrowed land  
The crown on her head was a ribbon of red,  
A symbol of all that's divine,  
Tho' she called each a brother, she's more  
like a mother,  
Salvation Lassie of mine.

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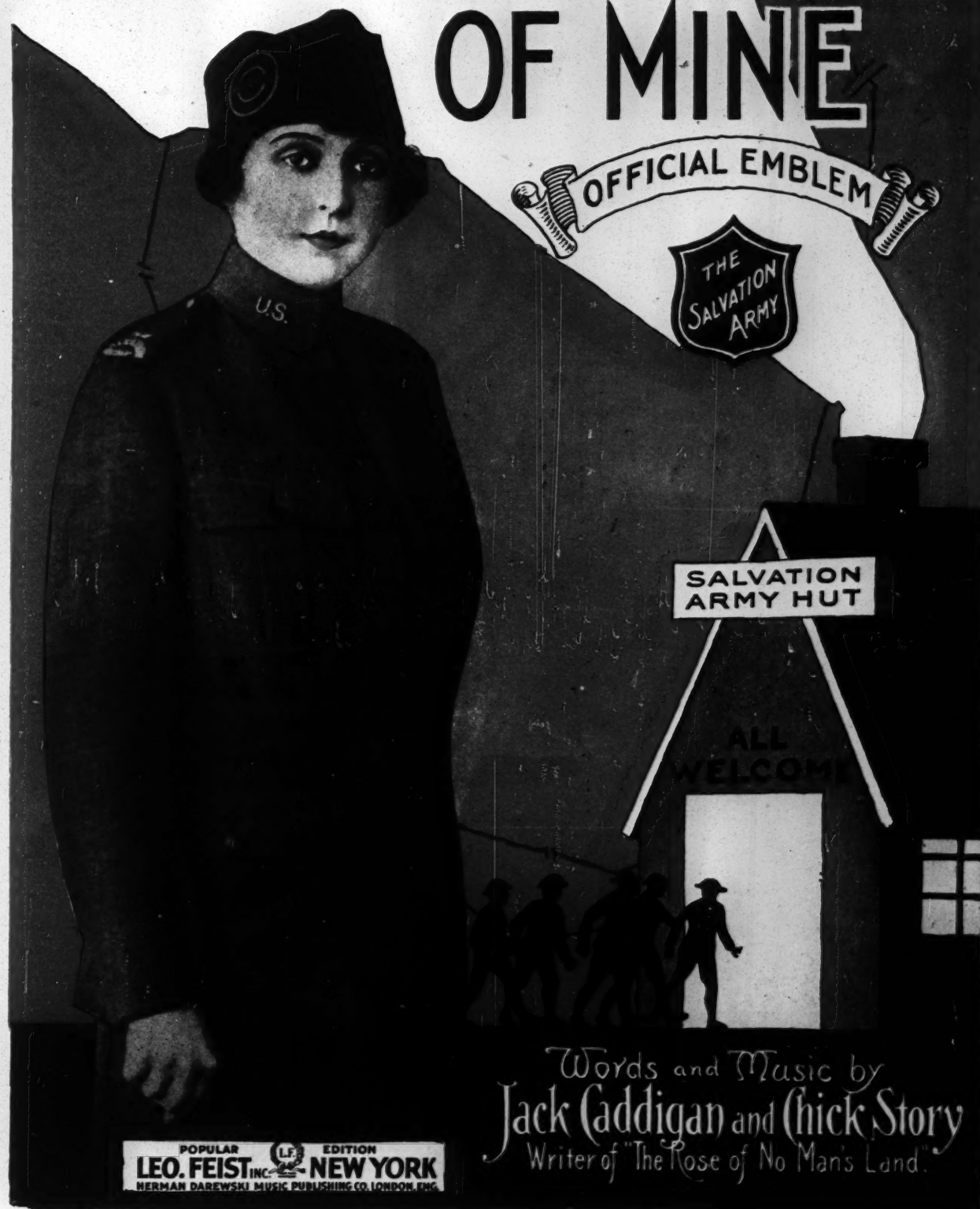
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# SALVATION LASSIE OF MINE



Words and Music by  
**Jack Caddigan and Chick Story**  
Writer of "The Rose of No Man's Land"

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